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ORIGINAL COMMUNICATIONS.

ART. I. *On Harmony as applied to Architecture.* From the French of QUATREMÈRE DE QUINCY. By P.

THE word *harmony*, and the ideas associated with it, are more frequently applied to music and painting than to architecture. Nevertheless, when we consider the true sense of the word, we are inclined to believe, that not only the positive meaning it expresses is as applicable to architecture as to any of the other arts, but that it must have been originally borrowed from the art of building.

The Greek word *harmonia*, harmony, means, in its primitive acceptation, tie, or joining; it therefore signifies a union between objects which belong to, or are allied with, each other, &c. In speaking of the walls of Tirynthus, which were composed of great stones, intermingled with small ones, which served to bind and unite the others together, Pausanias makes use of the word in question; and observes that each of the small stones served to form harmony between the large ones. (*Paus.*, lib. ii. c. 25.)

Music, however, appears to have more peculiarly appropriated to itself the word harmony. A special acceptation is given to it, to designate the scientific part of this art, which consists in the simultaneous action and combination of sounds. From the customary application of the word harmony to music, a sort of ambiguity has arisen, in the opinions entertained by some, respecting a system of technical similitude, where the same word is applied to other arts. They imagine, 1st, that every art owes to music the derivation of this word; and, 2dly, that, in borrowing the term, each art is not only indebted to music for the normal idea of harmony, but is bound to imitate its system, and to proceed, by equivalent and corresponding means, according to the nature of its elements.

From these notions have arisen certain systems, projected by some speculative minds, to chalk out, according to the prin-

ciples of musical harmony, the basis of the harmony which belongs to other arts; as if an equality of practical harmony could be established between an art which addresses itself to the ear, and one which presents itself to the eye. Thus, in painting, some theorists have arranged the shades of colouring in the order of tints and semitints, to correspond with the tones and semitones of music; and they have also studied to establish, between the concord of sound and that of colour, relations and affinities that the mere difference of the organs to which the respective arts especially direct themselves is alone sufficient to demonstrate to be impossible, imaginary, and purely nominal.

A like similitude has been invented for architecture. A passage of Vitruvius, in which he recommends an architect to have some tincture of the knowledge of music, has made people suppose that music and architecture had a reciprocal system of harmony. However, if Vitruvius thought it proper that an architect should understand music, he has given his reason for it, and has pointed out to what purposes this knowledge should be applied: he says, it is necessary, to enable the architect to manage the repercussion of the actors' voices in the structure of a theatre; and, likewise, to judge, by the sound, of the degree of tension of the cords of ballistas or other warlike engines.

Theories established on passages like these are as false in their principle as in their application. Nevertheless, several clever men may be quoted (the great Blondel among others), who, in treatises upon architecture, styled by them *Harmonical Treatises*, have taken pains to create purely nominal analogies. For example, according to their fantastic parallels, the Attic pedestal (who could ever doubt it!) signifies the key-note, the 4th, the 6th, and the octave, thus forming a chord; and, when a plinth is added, it is considered as a seventh, and the chord is thus changed into the fundamental discord, which is still conformable to the laws of harmony. So far all is clear: but there are the two fillets that terminate the upper and lower part of the scotia; and then two mouldings are here, as elsewhere, in the way of their whimsical system: what name is to be given to them? and how do they contribute to the harmony? Blondel and Oüverard are not discouraged by this difficulty. These mouldings, they say, must be considered as fugues, which, by their modulation, serve to prepare and resolve the chords, and to connect and soften the whole into perfect harmony.

But we have said enough, and perhaps too much, concerning these fantastic notions, which may be put to flight by a little reflection. When we consider that there is no work of art or industry which is not composed of a collection of parts, and that

the mode of union suited to each depends upon the diversity of the elements of which it is formed, so that the property of one cannot be transferred to another without manifest injury to the whole; it must be evident that they can have nothing in common, but the general and abstract law of the necessary correspondence which must exist between the parts to produce a whole, and the pleasing effect that ought to be the result of this union; that is to say, in one word, *harmony*.

Harmony is peculiarly applicable to what is called the general system of a style of architecture. Harmony exists, not only when all the parts are in the same style and taste, but when they have amongst themselves a certain connexion, which is so clearly defined, and so essential to the whole, that none of them could be displaced or transposed without the common bond (or, in reality, the fundamental reason which fixes their places and their use) being broken. In order that the beauty of harmony may be perceptible in any architectural system, there is one condition that even the definition of the word itself points out as necessary to be observed. If harmony is a bond of union between different and discordant parts, to enable us to perceive and appreciate the concord which it produces, our sight and our minds must seize, at one glance, both upon those parts, and the tie which keeps them together. To produce this effect, the parts must neither be too like nor too unlike. Too great a sameness in the elements of architecture would cause the principle of harmony to have but a feeble effect on the senses. This is the fault of Egyptian architecture: its elemental type is too simple; its imitative system approaches too nearly to identity. When every thing is simple, the effect is monotonous; and the principle of harmony has no visible application. On the other hand, when the elementary parts of architecture are dissimilar, incoherent, and confused, or when chance alone appears to have brought them together, as in Gothic architecture, the sight and the mind cannot discover any harmony belonging to such a system: there is no connexion between the objects and their details, and no principle of union dictated by reason and necessity.

If we depart from our abstract view of the subject, and examine what is meant by the word system in architecture, and what is understood by harmony in the habitual practice of the art, we shall find that the latter ought to preside over the plan of an edifice, over the disposition of its elevation, and over the distribution of its decoration and ornaments.

There is harmony in the plan of an edifice, when the whole appears to be the result of one mind; when all the distributions, each according to its respective use, cooperate in one general purpose; when each part, in connexion with its use, seems to be only the effect of the necessity dictated by the plea-

sure of producing symmetry; and when, in short, by means of clear and simple lines, easily to be understood, art has united, in a manner both varied and uniform, the subordinate parts of the projected undertaking, in such a way that nothing appears to have been forced into difficult combinations, but that every thing is the result of necessity, and could not have been otherwise than it is. The harmony of the plan ought to become the principle and basis of the general elevation; although, in some instances, an exception may be made to this rule, as far as certain palace fronts are concerned, which have no connexion with a general whole.

Harmony of elevation consists primarily in the correct proportions of the length, breadth, height, and depth which the eye, in viewing a building, seizes upon readily. This sort of harmony between the principal dimensions constitutes a part of the system of proportion, of which the works of nature, and the conformation of the human frame, afford examples up to a certain point. No precise rule, however, can be laid down concerning this; as circumstances, depending upon locality, prospect, and position, ought to be taken into consideration by the architect, which cannot be reduced to general principles. The most important principle of harmony, which requires to be observed in elevations, is that which so disposes of the masses (the peculiar arrangement of which must depend on the general style of the building), as to point out clearly the exact destination of each, and, at the same time, to preserve the degree of unity between them which is necessary to make them seem parts of one whole. But this quality is, unfortunately, one of the rarest that we meet with, when we examine the construction of existing edifices.

Harmony in decoration, both in theory and practice, is, perhaps, easier to understand and to observe. Each order shows us, by its proportions, and by the affinities that are established between its form and its ornaments, the rule and pattern of true decorative harmony. Light or delicate ornaments, as may be easily perceived, would ill suit an order expressive of strength and solidity, and *vice versa*. An enlightened feeling in the inventors of the orders led them to proportion to the degree of strength expressed by each the lightness or richness of the ornaments to be employed. We thus find those columns, which, from the proportion of their breadth to their height, must necessarily be the strongest, the least laden with ornament; and the consequence of this is, that, if an order suitable to the object in view has been fixed on, and its proper decorations are observed, harmony between the use and appearance of the building will be the result. Even if the order be not exactly suitable to the use of the building, it will appear satisfactory to



the eye, if it is consistent in itself. This shows that, in the decoration of every edifice, the principle of harmony of the order used should be followed in the decorations.

Harmony in decoration consists, not only in regulating the quantity, but the choice, of ornaments. The laws of this harmony are broken, when enrichment and decorative luxury are lavished upon buildings the adaptation of which requires an exterior character of simplicity; likewise, when edifices the rank of which demands decoration are left plain and unadorned. The same error is committed, when a mistake is made relative to the style of decoration applicable to the purposes to which the edifice is destined; as, for example, when trifling subjects, or the eccentricities of arabesque ornaments, are introduced in the interior of a church, or of any other place adapted for serious purposes. This kind of harmony, likewise, prescribes the management of the resources of decoration, so as to graduate their effect in the different parts of an edifice, according to the use made of each department. If, as has often been the case, all the splendour of decoration has been expended on the staircase of a palace, what will remain for the saloons and drawing-rooms?

This theory might be made, without doubt, the substance of a long and important treatise; for it contains ideas that might, if applied to all the fine arts, and architecture in particular, afford matter for many dissertations. However, what has been already said will be sufficient to afford materials for thinking to those who are disposed to examine the subject for themselves; and those who are not would derive no benefit from a more lengthened discussion.

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ART. II. *Scraps of Criticism on the Designs for the Houses of Parliament.* By CANDIDUS.

LEST it might be thought that, after touching, from time to time, upon so many other topics of comparatively little moment, I can now find nothing whatever to say on a matter of unprecedented public interest as concerns architecture, I will put together a few desultory observations relative to the designs for the new Houses of Parliament. More than this I cannot pretend to do, because merely to express approbation or censure of each set of drawings, in an offhand way, would not be particularly edifying; while to enter into a regular examination and comparison would impose upon me not only a very long task, but one demanding a studied investigation of the subjects. In fact, until a person has in some degree familiarised himself with

the whole exhibition, and gone over it again and again at repeated visits, it is difficult for him, in such a number of designs for the same project, to enter upon any comparative criticism at all, especially as he must frequently go to a great distance backwards and forwards from one set of drawings to another, for such purpose, instead of being able to examine them together. Besides which, with the exception of those placed on the screens, it is hardly possible to view the whole belonging to any other set, many of the plans and sections being hung at such a height, that examining them is entirely out of the question.

With thus much, by way of apology for the paucity and scantiness of the remarks I am at present able to offer, I proceed to observe that, while it must be acknowledged that this exhibition of the designs is gratifying, as enabling the public to judge, not only of the discretion exercised by the commissioners in awarding the premiums, but also of the widely different tastes and degrees of talent in the architects, it must, according to my individual opinion, at least, be conceded, that the majority of the designs do not display that extraordinary ability which has been ascribed to them. They offer many clever ideas, many pleasing parts, many well-selected features, much correct and tasteful detail; and yet very few are satisfactory upon the whole; many being so discordant in style, and presenting such conflicting variety of character, as to possess no leading character. It should, however, be borne in mind, that a number of the competitors are individuals who have not yet distinguished themselves in their profession, probably are quite young in it; and that many of those who might have been expected to exert their ability, and put forth all their strength, on such an occasion, have chosen to stand aloof\*: one reason for which may have been the style being restricted to the Elizabethan, or some modification of the Gothic, to the entire exclusion of classical architecture. Wherefore the first mentioned should have been so specifically recommended, in preference to any other mode of our ancient national architecture, is not very apparent, unless it was with the view of guarding against a too close imitation of religious edifices, and preserving a marked distinction between the Parliament Houses, and the adjacent Abbey and Henry the Seventh's Chapel. Certainly, no precedents are to be found in it, no associations are connected with it, suggesting it as peculiarly suitable for the required purpose; while it seems at once to have put a determined veto upon the idea of restoring St.

\* Among those who have done so, may be mentioned the names of Wyattville, D. Burton, Gandy Deering, Fowler, G. Allen, Papworth, Vulliamy, Hardwick, Inwood, Hosking, Roberts, Wyatt, E. Blare, Field, Shaw, Donthorne.

Stephen's Chapel, at least so far as making that an external feature in the new pile, if either uniformity or consistency were to be observed. Neither can it be said, that the Elizabethan style seems at all well fitted for a public edifice of any importance, for which purpose it appears to be rather *un-English*; the examples wherein it exhibits itself, with any degree of prepossessing effect, being confined to country residences; and some of these undoubtedly display a certain formal stateliness and oldfashioned sumptuousness, that please, as uncommon and curious, even while they show themselves almost entirely devoid of grace and real elegance. In the best, however, the design is generally confused, and encumbered with incoherent ornaments, with details that do not naturally conform with the parts to which they are applied; and there are not unfrequently, besides, very mean and insignificant features interspersed among others which affect magnificence. Such a style, therefore, is by no means to be indiscriminately imitated at the present day, and least of all in a costly national structure, intended to be, in some degree, a monument of our architectural taste, and an embellishment to the metropolis. Something might be extracted from it, but more ought to be rejected; consequently, no little would have to be supplied, before it could be rendered available, even when so purified. The Elizabethan style, indeed, is very limited in its powers of expression; for it did not continue long enough in vogue to attain to that maturity which might have bestowed on it copiousness and flexibility.

Unless I greatly deceive myself, few architects will dispute what I have just said: at all events, the majority of those who entered the lists of competition have tacitly proved such to be their opinion, and declared, by their substitution of some earlier style, that they considered the Elizabethan either too poor in itself, and too undecided in its character, or too obstinate and unmanageable; else they were too little exercised in it to take it upon demand, especially on such an occasion, when the magnitude of the subject called for so much study and consideration in other respects, and the time was too limited to admit of material alterations being made during the progress of the drawings. Thus, as might almost have been anticipated, the conditions put forth were construed rather as a permission, than an injunction, to adopt the Elizabethan style. Not above half a dozen architects have attempted what comes at all under that denomination; and their ideas in regard to it are so dissimilar, that "Elizabethan" would seem to be no less comprehensive a term than Gothic. Only one of the premium designs is according to this style, namely, that by Mr. Hamilton; and I must say, that it appears to me to accord far better with what I should suppose intended by the epithet "Elizabethan"

than any of the others. So far it seems very well entitled to the reward it has obtained; for it would have been awkward, could not one set of drawings, in which Elizabethan architecture was adopted, have been selected, not for execution, but for commendation. As a specimen of what it pretends to be, it is sufficiently faithful and well managed; yet, while it shows the kind of grandeur that may be attained in such style, it likewise shows what can *not* be achieved in it. There is more of parade than real dignity, more of whim than of fancy, of quaintness than of beauty. It is an assemblage of small parts, arbitrarily put together, and added one to another till they form a pile, whose intricacy of design may pass for richness, and whose size confers upon it a certain species of grandeur. But, if this design exhibits the leading characteristics and physiognomy of the style adopted, it possesses very little, if any, of the character that should denote its purpose. To my eyes, the water front looks more like that of a vast hospital, than of an edifice intended for the reception of our two legislative bodies; nor is this appearance lessened by the great number of chimneys which crest its summit, and which certainly contribute to give it too much the appearance of being a permanent residence. This elevation presents no entrances, in which respect it differs from all the other designs, not greatly to its advantage; since one gateway, if not more, might have contributed to impart both significancy and effect. I should, however, confess that I neglected to inspect the plans, which may account for what the architect has done; and, for the same reason, I am unable to say whether this design possesses merits in regard to internal accommodation, and the form of the two Houses, that served to turn the scale its favour. Upon the whole, Mr. Hamilton ought to satisfy the admirers of the Elizabethan style, having adhered to it without any attempt at innovation; but he must also have convinced every one else that such style is altogether ineligible, at the present day, for an edifice which ought to be a model of superior taste, as commanding for its dignity as for its extent, and beautiful as well as rich. What we here behold is, on the contrary, merely the revival of an antiquated fashion in building, wherein the conflicting elements of opposite styles are mixed up together; and, although its application may be allowable enough where a building is altogether a matter of individual fancy, it is not one that deserves to be markedly adopted as an authority in the nineteenth century. For my own part, I should almost as soon think of selecting the Elizabethan style for a cathedral or a church, as for a senate-house.

After thus freely expressing my sentiments, both in regard to the style generally, and the use Mr. Hamilton has made of it, it will not be imagined that I am at all more favourably dis-

posed towards any of the other designs wherein it is affected, although with greater or less modifications of its character. Mr. Cockerell's strikes me as being too anomalous — as an attempt to bring together the two extreme manners of which the style admits; the quaintness and grotesqueness of the one with the more regular and Italianised air of the other. In the central portion of his principal front, this latter is manifested to such a degree, as naturally to suggest the question, — Wherefore not give us an improved version of the Italian style at once, avowedly and without disguise? If we may not go back to Rome or Greece, another short step would, at least, have conducted us to Jones, Webb, and Wren. Why, then, not adopt that species of architecture which we behold in Greenwich Hospital, where the application of it has tolerably well identified it with our national tastes and our patriotic feelings? It has, indeed, been fancied by some, that Mr. Cockerell has partly gone to that source for his ideas; since, according to them, the two domes, and their situation in the composition, cause his design to bear a certain resemblance to the building at Greenwich, although the similarity is only of the celebrated "Monmouth and Macedon" sort: there are domes in both, and there all affinity terminates; the low polygonal domes, which Mr. Cockerell has introduced in his design, being, in every respect, as unlike the loftily elevated ones at Greenwich as it is possible for things to be that have anything whatever in common, and that are included under one general denomination.

Mr. Salvin can hardly be accused of being a very servile imitator of the Elizabethan; yet he does not seem to have taxed his imagination or inventive powers highly, but rather to have contented himself with giving us an importation of heavy Dutch or Flemish architecture, surmounted by ogive or bell-shaped cupolas; and stuck full of windows, in whimsically carved framings, fitter to receive pictures, than for the purpose to which they are applied. These, and other odd architectural antics, contrast strangely with the ponderous lumpishness of the whole mass; and yet they also seem to assort with it well enough; for lumpishness of character by no means insures sedateness, but its freaks and friskings, like the frolics of an elephant, are apt to partake largely of the extravagant and grotesque. Most persons, I am inclined to think, will be of opinion, that Mr. Salvin has here perpetrated an architectural extravaganza. Still there is something about it "hugely" picturesque; attractive by its very deformity; to which deformity and picturesqueness the immense overhanging balconies or balustrades, the parapets of which are about as high as some of the stories of the building, contribute not a little. Enriched gables, and bays, which are generally considered as almost indispens-

able to every class of Elizabethan architecture, do not manifest themselves here; consequently, there is not that variety of outline, and of projecting and receding parts, nor that diversity in the features, which marks most of the other designs. The divisions are few and bold; nor can it be denied that, if its massiveness is thus greatly exaggerated, the *ensemble* also acquires consistency, and a certain degree of simplicity. It has been said to resemble a prison, but it has far more the air of being a vast "hostellerie," of the same class as those which figure so conspicuously in the "*grande place*" of many Flemish and German towns; for the multiplicity of windows bestow on it quite the reverse of a prison-like aspect. Upon the whole, it is exactly the kind of building an artist would delight to take a sketch of, but which one would now earnestly deprecate being erected, at least for any purpose like the one intended. What style the architect had proposed for the interior, it is impossible to guess, there being no section of any part of it.

Nearly the same remarks will apply to Mr. Rhind's design, although it has been termed by some "the star of the exhibition;"—that is, before the four premium sets of drawings had been hung up. This, also, is Elizabethan; and the architect appears to have availed himself largely of Audley End, a pile more celebrated for its original extent, than remarkable for any extraordinary beauties. The number of turrets, crowned by heavy cupola roofs, give this design a very crowded, confused, and bewildered appearance, and cause it to look, at first sight, not very much unlike some specimen of Oriental building. It is exceedingly cumbersome and heavily fantastic, and, in my opinion, almost as remote as can be from what most persons would consider either a characteristic sample of our olden architecture, or a happy application of it on an occasion like the present. I am, therefore, quite at a loss to account for the favour it has obtained.

Far more tasteful than any of the other designs partaking at all of the same style is that by Mr. Buckler\*, who, rejecting all intermixture of what was of Italian and foreign origin, has retained such features alone of the Elizabethan as may be made to blend harmoniously with those of the Tudor and earlier domestic styles. One or two parts may be objected to, as being rather too homely for the rest, although they serve to set them off by a contrast, not otherwise disagreeable, than in as far as it interrupts that consistency and uniform degree of splendour which ought to be kept up throughout the whole of

\* This gentleman is, I presume, the "Draftsman" alluded to by Mr. Savage, in his pamphlet entitled *Observations on Style, &c.*; a production in which some curious opinions, both liberal and illiberal, are broached.



a pile of this description. But there is much which is excellent in general form, in grouping, and in detail, in this design, and much which manifests a thorough relish for, and acquaintance with, the spirit of the style here adopted. Hence, while this design recommends itself by superior fidelity, as far as style is concerned, it does not betray that imitation of particular examples which some of the other drawings do, but strikes by its originality as a composition. There is a subdued kind of richness pervading it, attended with a certain breadth that affords repose to the eye, and prevents variety from degenerating into confusion. There is something exceedingly agreeable in the composition of the river front, the outline of which is rather striking; but it is, at the same time, rather more deficient in dignity than could be wished. The principal parts of the interior, likewise, as shown in the sections, are highly pleasing; exhibiting, it is true, sobriety, or even plainness, in regard to decoration, but also admirable taste. This set of drawings, deserves to be commended, also, for careful finish of execution; a point which some of the other architects do not seem to have attended to.

Of Mr. Railton's design (one of those which obtained the premiums), all I can say is, that it made so little impression upon me as hardly to engage my attention; consequently, I can offer no opinion in regard to it further than what may thus seem implied.

Owing to my having been led to speak, in the first instance, of Elizabethan architecture, and the designs more or less in accordance with such style, I have reserved all mention of Mr. Barry's until now. When expectation has been so greatly raised beforehand, it seldom happens that it is fully realised; but in no respect does this design fall short of the excellence report had ascribed to it, or of that superiority over the rest which its acquisition of the first premium betokened. So manifest and complete, indeed, is its superiority, as to throw the other successful drawings quite into the background; for it would be much easier to point out several that might render *their* claims doubtful, than one which approaches within many degrees of this. It is not, indeed, so striking at the first glance as some of the rest, it having little of that showy display and variety which they present; none of the manifold breaks, abrupt transitions, and violent contrasts, by which the majority seem desirous of taking the eye by surprise. Mr. Barry has pursued a directly opposite mode of treatment: notwithstanding that the style itself is exceedingly rich (that of the florid perpendicular English), the leading divisions are few; and all the parts are so well adjusted, the arrangement is so harmonious, that the eye immediately comprehends the whole scheme of each eleva-

tion without effort, nor is in the least degree fatigued by the luxuriance of ornament spread over the walls. The details and decorative minutiae do not obtrude themselves in such manner as to perplex, by drawing attention to themselves too soon; although, when they come to be examined, they can hardly fail to engage it. Simplicity, therefore, (and I conceive that every unprejudiced beholder must feel that simplicity is one of the leading qualities in this design,) is here not at all impaired by, but skilfully reconciled with, a remarkable degree of embellishment. Most undeniably, the species of simplicity here observable is the reverse of stern or severe; nay, were it not that such epithet would seem altogether a contradiction in terms, it might almost be called gorgeous, certainly sumptuous; yet it is sumptuousness so becoming, and worn with such an air of placid dignity, as to be tempered down into sobriety. It is exceedingly difficult to discriminate, by means of words alone, those qualities which approximate so closely as imperceptibly to slide into each other, there being no distinct boundary between them, to point out where one terminates before the other begins. Many will, accordingly, be apt to confound the degree of embellishment we perceive in this design with finery; a word which, as conveying the idea of preposterous and unbecoming decoration, is the very last that can, with any degree of propriety, be applied to what, although more than ordinarily elaborate, is so tasteful and refined. In the selection of the particular style he has employed, the architect has been eminently happy; and no less so in the use he has made of it, having bestowed on his design a character which, while in perfect accordance with that style, reminds us of no previous edifice. There is nothing ecclesiastical, collegiate, or domestic, in any one part; much less is it like a compound of two of these, if not of all three. Still it is possible that some may contend that it is ecclesiastical, because the majority of the forms and features may be traced to edifices of that class; but, then, unless they choose to be most disingenuously inconsistent, they might as justly urge that a portico, or any other application of the Grecian orders, causes a building to look like a church, as that individual features, derived from any style of our ancient church architecture, stamp it with the character exclusively appropriate to structures intended for religious purposes. Mr. Wilkins, for one, affects to consider the magnificent tower at the south-west angle, the lower part of which is intended to form the royal entrance, a positive absurdity; yet, in spite of the jokes, not altogether in the very best taste, which he has directed against it, I can hardly conceive him to be quite sincere, the view he has taken of the matter being so utterly at variance with the notions hitherto entertained in matters of art. If such a

tower is to be stigmatised as a wasteful absurdity, because some portion of it may be useless, or, at least, might be very well dispensed with; then equally, or still more, absurd must be such erections as the spire of Salisbury Cathedral, and the dome of St. Paul's; to say nothing of the dome which Mr. Wilkins himself has planted on the London University, or that which he is about to place — with what propriety it is for him to show, upon the National Gallery. Mr. Wilkins's criticism is neither very enlightened, nor very charitable; for, unlike charity, it does not begin at home.

To return from what will be considered a digression, if not an impertinence, I am of opinion, that not in external beauty alone, and in the masterly originality which stamps its outward appearance, does this design bear away the palm from all the rest, but also in the superior arrangement and striking combinations of the plan, and in the many fine internal features it presents. The ascent from Westminster Hall into St. Stephen's Hall, and the vista which would present itself from the latter, would have a most imposing and picturesque effect; nor would the approach, at the other extremity, through the royal staircase and gallery, be less striking, although of very different character. Whether, when the estimate shall be delivered in, it will be deemed expedient to curtail the design of what may be judged superfluous embellishment remains to be seen. Even should some of the ornamental features be omitted, it would still be admirable; but it is greatly to be hoped that pecuniary considerations will not prevail so far, on this occasion, as to deprive us of the satisfaction and honour of having at least one truly magnificent national edifice, that will be a credit to the country, when we have allowed about a million to be expended upon one that is almost a disgrace to it.

*May 16. 1836.*

P.S. — My "Scraps" not having yet appeared, I take the opportunity of adding, by way of supplement to them, that the remarks on the premium designs in the *Gentleman's Magazine* are rather sparing of praise towards Mr. Barry. If I mistake not (for I write now only from recollection), it is there said that he has not entered into the true spirit of the Gothic style, but, on the contrary, made the horizontal lines of his building preponderate, so as to render it (in that respect, at least) essentially Grecian in its composition. If such be the case, then the view in the *Athenæum*, which I have now before me, must be singularly incorrect; or else, towers, turrets, pinnacles, battlements, and lofty oriels, carried up the height of two stories, partake more of the horizontal than of the perpendicular. Or, perhaps, it is meant that the windows (they being, on each

floor, on the same level throughout) occasion the degree of horizontality complained of; and that it is further increased by the extent of the façade, and by its being low in comparison with its great length; nor could the latter objection be very well avoided, unless the architect were now to place his great tower in the centre of the water front; which, could it be done without at all disarranging his plan, would prevent that feature from overpowering, as it is now apprehended it will do, Henry the Seventh's Chapel and the Abbey. But, at all events, if Mr. Barry's design can, with any propriety, be said to partake of the elements of horizontal composition, with equal, or even greater, justice may many buildings, indisputably in the Gothic style, and admired for their beauties, be charged with having the same defect.

At the most, the deficiency of perpendicular character, imputed to his design, is only in degree. Undoubtedly, such character does not pronounce itself so decidedly as in many Gothic buildings; yet, surely, it is not imperative that the same expression should invariably be aimed at on every occasion, particularly where it is desirable to avoid, as far as possible, a resemblance to any other class of buildings in the same style. Those, too, I apprehend, who are so lynx-eyed as to be able to detect any characteristics of the Grecian style in Mr. Barry's design, must also be so clear-sighted as to recognise very distinctly the principles of the Gothic in St. Paul's, and other structures by Wren, which have, nevertheless, been, not only uncensured, but extolled. But, even admitting for a moment that Mr. Barry has approached the confines of another style than the one professed, — that he has kept his eye upon that other style, he certainly has not committed a trespass upon it; therefore an action at law might as well be brought against him for that, as an action in any court of criticism. I will go further, and suppose that he has trespassed, — that the evidence against him is complete, still the charge would not come with the best possible grace from those who evidently entertain no violent antipathy towards that species of architecture wherein Gothic and Italian are mixed up — not blended together, but allowed to exhibit, without disguise, the conflicting elements of two opposite systems.

Lest this postscript should exceed the limits that can be allowed to one, I will here conclude, yet not without first remarking that, should another edition of the catalogue of the designs be called for, it might be greatly improved by adding the number of drawings contained in each set, and specifying how many perspective views and sections they include, the latter being by no means very general.

June 6. 1836.

ART. III. *On the Exhibition of the Designs for the new Houses of Parliament.* By A BRITISH ARCHITECT.

THE exertions of those who have taken a deep interest in the principle of fair competition have, at length, been crowned with success. Who dared to hope, a year and a half back, that the erection of new Houses of Parliament would have been submitted to the test of rival talent? that the skill and energies of ninety-seven architects would be enlisted in the service of the nation? and that even most of the unsuccessful candidates should speak with candour and respect of the fortunate rival who has been honoured with the parliamentary award? Yet such is the case; and in the short space of one year all this has occurred. The several designs, including those that have been rewarded by premiums, are exhibited with the sanction of the government; so that we are enabled to judge of the various degrees of talent displayed. Unfortunately, however, the candidates, by imposing 1s. entrance fee, have in some degree smothered public curiosity, and thwarted the best interests of the profession. But for this determination, half a million of persons might, ere this, have studied the question, and the whole nation have been enlisted in the maintenance of the conceded principle. I am happy to find that the publication of the successful design is likely to obviate the unlucky oversight, and disseminate taste and enthusiasm. May the only act of liberality wanting, free unpaid admission to the exhibition, immediately follow! Then may we exult over the greatest event that ever occurred to the arts in this country.

*London, May 20. 1836.*

ART. IV. *Remarks on the proposed Site of the new Houses of Parliament.* By CHARLES FOWLER, Esq., Architect.

[SOME remarks on the subject of the present paper, by Mr. Fowler, appeared in this Magazine in September last (Vol. II. p. 380.), to which we would refer the reader, as introductory to the present paper. Mr. Fowler has since printed, and given away to his friends, another article on the same subject; and, having kindly favoured us with a copy, we think we shall be rendering a service to architecture and architects in general, by giving it a place in this work. Our readers are well aware that we regard the rebuilding of the new Houses of Parliament on the same site, and the prescribing the style to be Gothic, as a sacrifice to prejudice, altogether unworthy of the present age. We recommend attention to what Mr. Rainy has said on the

subject (p. 309.), and also to the present article, which we regret that, owing to some mistake, we did not receive when it was printed, which was about the beginning of April last.]

"ALTHOUGH numerous suggestions have been already presented to the public on the subject of this great national undertaking; yet, as it is one of vast importance, more particularly in the estimation of those who take an interest in the advancement of the Arts, and the consequent industry and prosperity of the country; and, further, as the ultimate determination of the measure still remains under the consideration of Parliament, it may not now be too late to offer some further observations.

"In the first place, it may be assumed that it is the universal desire and expectation, that this great work should be rendered *perfect* in every respect; and that means will not be wanting to that end, either in regard to expense or talent. The first will be willingly granted by the legislature, upon reasonable data; and the latter will, doubtless, be obtained by the fair and open course adopted in calling forth the resources of the country, in regard to architectural skill and ability.

"Upon these grounds, the greatest results may naturally be looked for; and such ought, certainly, to be attained; or, in the event of failure, the disappointment will be proportionably great: for not only is the attention of this nation intently fixed on the event, but the eyes of all Europe are upon us; and, as the result will in great measure determine the rank which the Arts of this country must take in relation to other civilised states, an opportunity is afforded, such as rarely occurs, of establishing our national character in that respect.

"Deeply impressed with these considerations, and with an anxious desire for the promotion of architecture, through the means of this grand occasion, if made fully available, I have endeavoured to anticipate the result, and to form some conclusions as to the accomplishment of the great prospects which this measure holds out; and I regret to add my own opinion, that the course now being pursued will end in disappointment.

"I took occasion, a short time since, to put together some remarks, which were distributed amongst a few friends, relative to the restriction imposed on the competitors for the design in regard to *style*; which I consider to have been unwise, and incompatible with that free exercise of talent which it was the primary object of competition to call forth. But the objection to which I would now wish to call attention is of infinitely greater weight, and such as leads me to the painful conclusion before stated; viz. that the defective nature of the site, and its numerous local impediments, render it impossible to make this a perfect work; or at all answerable to our great resources and expectations.

"The objections to the situation may be considered under three general heads; viz. with regard to Convenience, Economy, and Beauty: and the more the circumstances of the case are examined, the more obvious, I feel assured, will become the deficiency of these important qualities.

"With respect to Convenience. It is presumed as undoubted, that Westminster Hall and the Cloisters will be preserved, and St. Stephen's Chapel restored; as being national monuments so eminently associated with our history, at the same time so admirable for their beauty, and venerable for their antiquity. The Courts of Law, too, with their numerous accessories, having been recently erected at an enormous expense, it would be deemed extravagant to demolish; and thus we have a large and irregular group of buildings occupying the front of the site, to such an extent, that any new building in the rear must necessarily be joined on to it, extending north and south, but completely intercepted on the west side, and having, in fact, no front at all; for the side next the river, being remote from public access, cannot properly be so designated.



"Now, the convenience of a plan depends mainly upon simplicity of arrangement; and it scarcely requires argument to prove, that simplicity is incompatible with a building so circumstanced. In every object to be attained, instead of pursuing it in a direct and proper course, the architect is turned aside to adapt his views to existing circumstances, however adverse from his purpose.

"No grand pervading idea can be adopted, by which the whole distribution may be regulated, and rendered obvious and intelligible in its relations, connexions, and purposes; but in lieu of it, a series of expedients and compromises must be resorted to; and, in the choice of evils, viz. the spoiling the old building or the new one, he is naturally thrown into the middle course, of dividing the damage between them.

"Thus much may serve to give some idea of the general principle in this respect; and it is further to be desired, that every person will judge for himself, by applying it to the numerous plans now before the public, in which so much talent has been evinced in the endeavour to overcome the difficulties alluded to.

"As a part of this branch of the subject, it may be proper to advert to the disadvantage and interference that will arise from erecting the new building on the spot where the Parliament will continue to hold their sittings; which must be attended with considerable sacrifice, either of public convenience, or of great expense in temporary expedients, or, most likely, of both.

"With regard to Economy, it should be considered in relation both to *space* and *expense*, which are essentially united; for, an irregular and ill-arranged distribution of room necessarily involves a proportionate excess of expenditure; besides the waste of time and labour incurred by the want of compactness and order in the adjustment of the several parts: and this, being of continual occurrence, is probably of greater amount in the aggregate, although not so obvious to common notice as the other two evils, of which the quantities can be more easily and distinctly defined. Now, it must be acknowledged, that a building which is to form an adjunct to one already erected, of considerable extent, and to be in great measure incorporated with it, can have no proper unity, nor any entire and distinct principle of arrangement; but must necessarily be adapted to the circumstances of its associate: also, that the several parts of the principal edifice, instead of being regulated by their proper relations to one another, will be controlled and restricted by considerations and circumstances more or less foreign to the main object; consequently, that some portions must be perverted and extended, supplementary parts introduced, and, upon the whole, much more room taken up, and much more expense incurred, than was properly required: added to which is the lamentable conclusion, that the convenience of the building, as before explained, will certainly be in the inverse ratio to such excess of outlay.

"In regard to Beauty, or considerations of taste, it may be shown, that the situation precludes the possibility of making any grand display of architectural effect. There is only one side of the building that could be clearly seen, or that will be entire; and, as that will be quite out of view in approaching the entrances, it will, consequently, be of little effect as regards the impression to be made on the spectator; for persons who go to see and to visit the Houses of Parliament, in a vast majority of instances, will approach the edifice on this side of the river; and it will appear almost absurd to have occasion to traverse Westminster Bridge to obtain the only advantageous view.

"Let us consider, then, the effect of the western approach. The moment at which the view of the building opens at the corner of Bridge Street, the overwhelming mass of Westminster Hall presents itself, with its incongruous accessories: or, supposing those accessories to be assimilated in style, still there is the mass, occupying the most prominent station, and only a small

portion of the principal edifice is seen projecting from it northwards ; all the other parts being completely out of view.

" In proceeding further to obtain a view of the remainder of the edifice, you must pass through a narrow opening of less than 60 ft., formed by the south-west angle of those buildings and the opposite enclosure of Henry VII.'s Chapel ; and then in Old Palace Yard will be seen another small portion. Combining these two by some mental effort, and adding so much as may be supposed to intervene, you will thus obtain, in detail, a collective idea of the whole. Thus much for unity in external effect, which is an essential quality of the grand and beautiful in composition.

" Then it is further to be observed, that the ground is low, and in that respect very disadvantageous ; a defect which cannot be remedied as long as Westminster Hall exists. In addition to the obscurity inseparable from this situation, by the foreground being so preoccupied, it is important to consider the effect of bringing the intended edifice so near to so imposing a structure as Westminster Abbey. The Hall, with its immense roof, is of itself sufficient to overpower any adjacent building, however large, whose parts are not of colossal proportions : but the Abbey will complete the anticlimax of disparagement, and must render insignificant any composition, however beautiful, consisting of numerous and comparatively small subdivisions, into stories, windows, &c.

" It may be alleged, that some plan may be devised for masking or concealing the Hall, thus avoiding the interference apprehended ; but the idea can scarcely be entertained that so celebrated a structure should be shut out from the view : for such a sacrifice of an existing monument to one in expectancy, however great the promise of beauty in the latter, would be more flagrant than the proposition which was so decidedly determined by the public against the architect, on a recent occasion.

" With reference to internal effect, the same principles and objections will be found to apply with equal force as to the exterior. No unity of design can be preserved ; and the Hall and St. Stephen's Chapel, being mixed up with the new building, will not only fetter the arrangement, but will frustrate all the skill and endeavours of the architect to render his work consistent, and in good keeping with such overwhelming associates. And whilst these magnificent monuments will thus so irretrievably disparage the new parts with which it is proposed to surround them, they will also lose their own proper identity, and the whole will be rendered confused and ineffective.

" At the time when those modern buildings were commenced, which shut up the west side of the Hall, there was comparatively but little taste or desire for the preservation of the venerable structures which attest the taste and munificence of our ancestors ; and it is, therefore, not to be wondered at, that then no scruple was felt in consigning to obscurity that splendid monument : but it must be matter both of surprise and regret, that such a measure should have been carried forward in these days, by completing, instead of removing, those intrusive adjuncts, and disclosing to view the entire side of that grand building. The subject, however, is now once more to be considered in connexion with the general improvements contemplated in that quarter ; and it should therefore be always borne in mind, that the crowded position of those buildings, as well as their intrusion upon the Hall, mark them out for eventual removal, although the time may be distant ; and, therefore, in the present plans there should be no attempt to perpetuate the evil, by modifying or incorporating the present Law Courts and Offices with any new project whatever.

" If the objections which have urged against the proposed site be so great, and are well grounded, the question naturally arises, Why was it selected ? or, Is it not possible to find some other spot more suitable to the purpose ? It may be, that these objections have never been considered ; or, perhaps, it is conceived that a removal will be attended with still greater evils ; and that, in fact, no other situation can be found.

"I do not pretend to know what were the considerations upon which it was determined to adopt the old site; but one topic has been advanced in favour of it, which obviously has great influence over the feelings of the members of both Houses of Parliament, and to which I would briefly beg to advert: I mean, the attachment arising out of historical associations. This principle is so perfectly consonant with good taste and patriotic feeling, that nothing can be further from my wish than to treat it with disrespect, much less to controvert it: but admitting, and concurring most cordially in its full force and influence, I do not see that it properly leads to the conclusion that has thence been formed.

"It is generally understood, that St. Stephen's Chapel is to be restored as a chapel, or vestibule; and, therefore, will never more be used as a House of Commons. The peers, too, will not be seated again on precisely the same spot as their late house stood; therefore some removal is contemplated, as unavoidable, with regard to both bodies of the legislature; and it resolves itself into a question only of degree. In proposing the site of Marlborough House, or any point so distant, the historical recollections before alluded to would certainly be outraged; but, if the locality of Westminster, as regards the vicinity of the Abbey, the Hall, &c., be retained, it might be deemed fastidious to object to the degree of removal as between 20 or 100 yards.

"It is not so much my object to recommend any particular site, as to show the urgent reasons for abandoning that which has hitherto been contemplated: but, in order to illustrate my own proposition, and to give a practical application to the views I have endeavoured to establish, I may be permitted to point to one spot that appears to me to present itself the most obviously, although others might also be suggested.

"In regarding this as a great national undertaking, I take for granted that the expense of clearing a mass of buildings for the purpose of obtaining an eligible site, will not be deemed an obstacle; any more than it was on the occasion of erecting the General Post-Office, where the ground was densely covered with buildings. Under these considerations, I do not hesitate to propose taking the whole of the plot of ground extending from Bridge Street to Richmond Terrace, and lying between Parliament Street and the river.

"I have ascertained, that the space will be just sufficient for all the purposes of the legislature: and a building so situated will stand free and independent, presenting four entire fronts, in aspects that will be seen to the utmost advantage; and possessing every possible convenience of access and locality.

"The distance from the old site will be less than 100 yards; so that the locality will remain the same, and the objection of violating historical associations will thus be avoided: but this slight removal will, however, be sufficient to escape from the numerous and insuperable difficulties already insisted on. The new palace of the legislature will then become a perfect, entire, and independent structure; in the design of which the architect will be free to follow the proper course to which the circumstances of the case, and his own genius, will naturally lead.

"If the Gothic style be still preferred, it may be adopted without fear of the composition being borne down by the disparaging influence of an overwhelming example of the same style immediately at hand; and whatever form or character be given, it will have the advantage of being judged of independently, according to its own proper merits, and free from the influence of adventitious circumstances.

"In this situation, the building will stand conspicuously at one of the principal entrances into the metropolis; and, to all persons passing either way, it will present four grand fronts in succession; an advantage which, probably, no other spot can afford, and which scarcely any existing monument possesses.

"The principal view, from Westminster Bridge, will embrace the entire mass of the edifice, standing up, clear and prominent, above all other ob-

jects; whereas, if it stood on the other side of the bridge, the new building would form one of a large group, having the Abbey as the grand principal, and the Hall so mixed up as to render it doubtful whether it be principal or accessory.

"In regard to the expense of obtaining this proposed new site, it should be observed, that against the cost of the property to be purchased must be set the value of the present ground, which would then be available for many important uses: and further, there will be the saving of expense, as before explained, by avoiding the diffuse irregular plan of adaptations and expedients required in the one case; and having the opportunity, in the other, of simplifying and condensing the arrangement; which is more important in its effect upon the economy of means and space than can be generally appreciated. Impressed with these considerations, and in order to illustrate the capabilities of this site, I have been led to sketch out a general plan of the arrangements to which it is adapted; but, as I have already stated, that my object is more to call attention to the disadvantages of the old site, than to insist on the advantages of any particular substitute, so I would still less be considered as seeking occasion, in this way, to bring forward any design of my own for the intended building, any further than as subservient to the main proposition. The prize of this great undertaking has been justly and fairly offered to general competition; and I respect the principle too much to have any desire to interfere with its results.

"If I may be allowed to say any thing as to my own feelings and views in this matter, I would state that, from entertaining the sentiments I have already stated against the site, and the limitation of style imposed on the competitors, in addition to other considerations of a private nature, I was deterred from entering the lists of competition for the design; and, having hitherto kept out of the field, I would not now be considered, by what I have here advanced, as having any intention to put myself forward as an aspirant for the honour of executing this great work, or as interfering with the well-earned honours and rewards of the successful candidates; but only, that the talents of the chosen architect, and the means placed at his disposal, should be employed to the utmost possible advantage, both in regard to himself and the public.

"The impulse given by this competition has certainly done much in developing the ample resources of talent which the country possesses; and it is only to be regretted that the exercise of it in this instance is attended with such disproportionate reward to the competitors; for the premiums to be given will probably not amount to one sixth of the *expense* incurred by the artists, to say nothing of their own arduous labours. So far, therefore, as the public are concerned, there is nothing to regret; nor, in my opinion, does the result of the competition in any degree conclude the question as to site: on the contrary, I venture to appeal to the designs in support of my objections. My sole object is to give a right direction to the exercise of the great talents and resources which will be called into exercise on this grand occasion, and that we should eventually obtain a satisfactory and perfect work.

"It is but too common, and I fear too just, a remark, that our public buildings have hitherto lamentably disappointed expectations, and obtained for us no credit either at home or abroad; although, from the vast sums expended, the grandest results might reasonably have been looked for. Without digressing into any dissertation or enquiry as to the causes of this deplorable fact, it may be but just to advert to it here, in order that we may draw from it all the wisdom and warnings that such dear-bought experience can afford; and that, upon this most important of all such occasions, we may not fail to redeem our national character.

"In conclusion, I would briefly recapitulate the principal points of objection; viz. that the circumstances of the present site render it impracticable for the proposed edifice to be a perfect work, either in regard to convenience, economy, or beauty; that the new building, and those adjacent, will mutually

confound and disparage one another, and the effect will be disadvantageous to all; that some other site might be obtained, by which these objections may be avoided, and at an excess of expense eventually inconsiderable; and that, unless such a course be adopted, the result will certainly prove discreditable to our national taste, and a source of great and universal disappointment.

"If there be any truth or value in the considerations I have ventured to adduce in support of my views, I trust that they will not be disregarded by the members of the legislature, whose wisdom and authority will determine this important measure; or that this representation will be deemed unavailing, because it was not earlier presented to their notice. At all events, I feel that I have discharged a public duty in expressing opinions which, in my own judgment at least, involve most important consequences in regard to architecture; and in so doing I have proceeded entirely upon public grounds, free from any personal motive or object. It is therefore to be hoped, that my endeavours will be received in the same spirit with which they are offered, and without regard to the humble individual who presents them.

*"Gordon Square, March 22. 1836."*

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**ART. V. *Mr. Rainy's Plan for a "Metropolitan Improvement."***

Illustrated by a Map, in which Four different Sites, which have been proposed by different Persons for New Houses of Parliament, are indicated.

A VERY beautiful model of Mr Rainy's magnificent design was exhibited during the months of April and May, at his rooms in Regent Street; and the following paper, with a copy of which Mr. Rainy has kindly obliged us, will explain his views on the all-engrossing subject of the new Houses of Parliament:—

"In the month of December last, I ventured to offer a plan for a 'Metropolitan Improvement,' explained in a letter addressed to the noblemen and gentlemen, members of the British legislature; and one of the leading points was, the adoption of a different site for the new Houses of Parliament, Courts of Law, &c.; I then stated, that a model, illustrative of my suggestions, was in preparation; and, to fulfil that pledge, it is now respectfully submitted to inspection.

"To the professional skill of Mr. Lewis Vulliamy I am indebted for the architectural designs, as well as for many material features in the general arrangement. The style of architecture is different from that directed to be followed in the designs recently prepared for the new Houses of Parliament; and Mr. Vulliamy's reason for not having entered into that competition was, 'that the terms of the instructions issued from the Office of Woods and Forests precluded the style of architecture he has chosen; and which is, in his opinion (as well as my own), the most appropriate to the objects for which the building is intended.'

"It was to be anticipated that objections would be started to the project: some of them are too frivolous to be entitled to any notice; but I would beg to be allowed briefly to remark upon one or two others:—First, it has been urged that to propose the rebuilding of the Houses of Parliament and Courts of Law elsewhere than in that particular corner of Westminster where, for centuries, they have existed, is an offence little short of sacrilege; and next, that to imagine the demolition of any edifice, venerable for its antiquity, is, perhaps, something worse.

"With regard to the first, I would ask the objectors whether it is necessary or consistent to be governed, in these days, by a selection made in the twelfth century, because antiquity is said to have sanctified the spot; when, under



present circumstances, and as *London now exists*, a new locality can be found unquestionably the most convenient and advantageous for the purpose which the metropolis, viewed from one extremity to the other, can possibly afford?

"As to the other objection, it is true that I do contemplate the demolition of one or two edifices which, I am told, ought to be held sacred for their age. Were they distinguished ornaments of one of the noblest capitals of Europe, they might plead their age for their protection, and I should be the last to disallow the claim. But if respect for age, in the case of brick and mortar, and for localities, rendered remarkable by the celebrated names with which they are associated, *ought never to be violated*, why was it permitted to remove the venerable remains of the Savoy Palace, once the residence of the great John of Gaunt? Where are the vestiges of Burleigh House, in Exeter Street? Why should the abode of an English queen be converted into a depository for Egyptian relics? Why is the whole line of the Strand no longer adorned by the palaces of the illustrious of the land? Why does a Worcester or a Buckingham no more reside in Thames Street, or other nobles in Bishopsgate Street? or, indeed, as former sovereigns sometimes held their courts in the Tower, why has it happened that later kings have not occasionally done the same?

"The answer is obvious, and in point: because buildings adapted, as no doubt they were, to the notions prevailing in the twelfth, fourteenth, or sixteenth century, would be as unsuited to the ideas of taste, comfort, and splendour of the nineteenth, as their respective localities would, from the prodigious alterations and extension of the town; and, as a general reply to both objections, it is sufficient to say, that, were they admissible, they would clearly be fatal to every improvement which a different condition of habits, customs, manners, and circumstances, must from time to time demand.

"In reference to the expenditure, which the execution of the design would seem to imply, my impression is, that (independently of the sum of 600,000*l.*, the estimated cost of the Houses of Parliament, the Courts of Law, and their appendages) the whole of the plan might be carried into effect for an amount not much exceeding the recent outlay made by the corporation of the City of London in building the New London Bridge, and forming the approaches thereto. A return upon part of the capital (as much of the property to be purchased is of little comparative value) would, doubtless, be realised by the ground-rents upon new buildings; and I advert to the remarks hereafter quoted (p. 314.), as embodying unanswerable arguments for the rest. A magnificent line of communication, terminating at one end with the Regent's Park, and at the other with Trafalgar Square, having, in our time, been accomplished without any of the ruinous or disastrous consequences which were at first predicted (although, in the outset, that plan was treated as chimerical and impracticable), why should not the seat of the legislature become, as it were, a nucleus, and another line be carried through to the south; thus perfecting the great work, which was begun under the auspices and in the reign of his late Majesty George the Fourth, and reflecting equal honour on the reign of his present most Gracious Majesty?

"It is commonly, and perhaps not unreasonably, imagined, that he who, at the sacrifice of much time and thought, develops any plan, professing to be for the benefit of the public, has not, in its formation, been altogether unmindful of his own; and, where some disbursements take place, the supposition is proportionably strengthened. For myself, as I can conscientiously, so do I unequivocally, declare, that I have neither the expectation of profit, or the wish to seek, in the remotest degree, any pecuniary recompence, nor have I been influenced by any vain or selfish feeling. I think too well of the world to believe it incapable of attributing a nobler aim to an individual (humble even as I am); and I entertain so implicit a reliance on the liberality, honour, and candour of the British public, that I am satisfied they will at least extend to me the credit of sincerity on the occasion. — *Alexander Rainy.*  
*April 15. 1836.*"

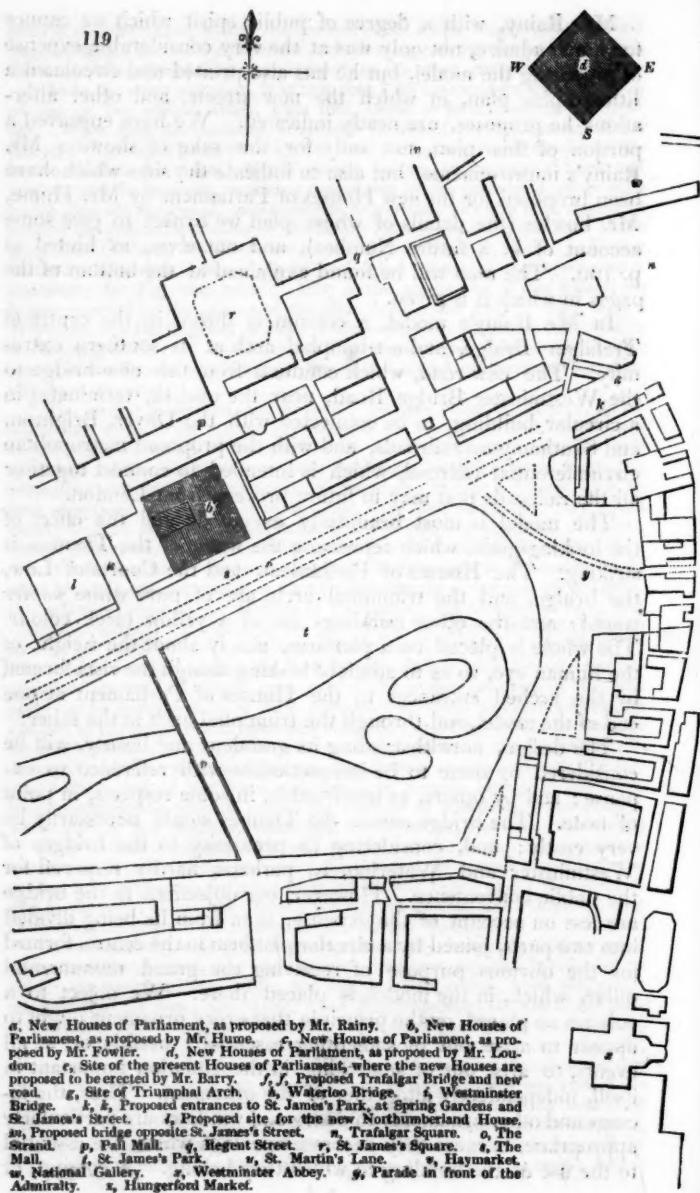


Mr. Rainy, with a degree of public spirit which we cannot too much admire, not only was at the very considerable expense of preparing the model, but he has also printed and circulated a lithographic plan, in which the new streets, and other alterations he proposes, are neatly indicated. We have engraved a portion of this plan, not only for the sake of showing Mr. Rainy's improvements, but also to indicate the sites which have been proposed for the new Houses of Parliament by Mr. Hume, Mr. Fowler (the details of whose plan we expect to give some account of in a future Number), and ourselves, as hinted at p. 100. The map will be found explained at the bottom of the pages in which it is given.

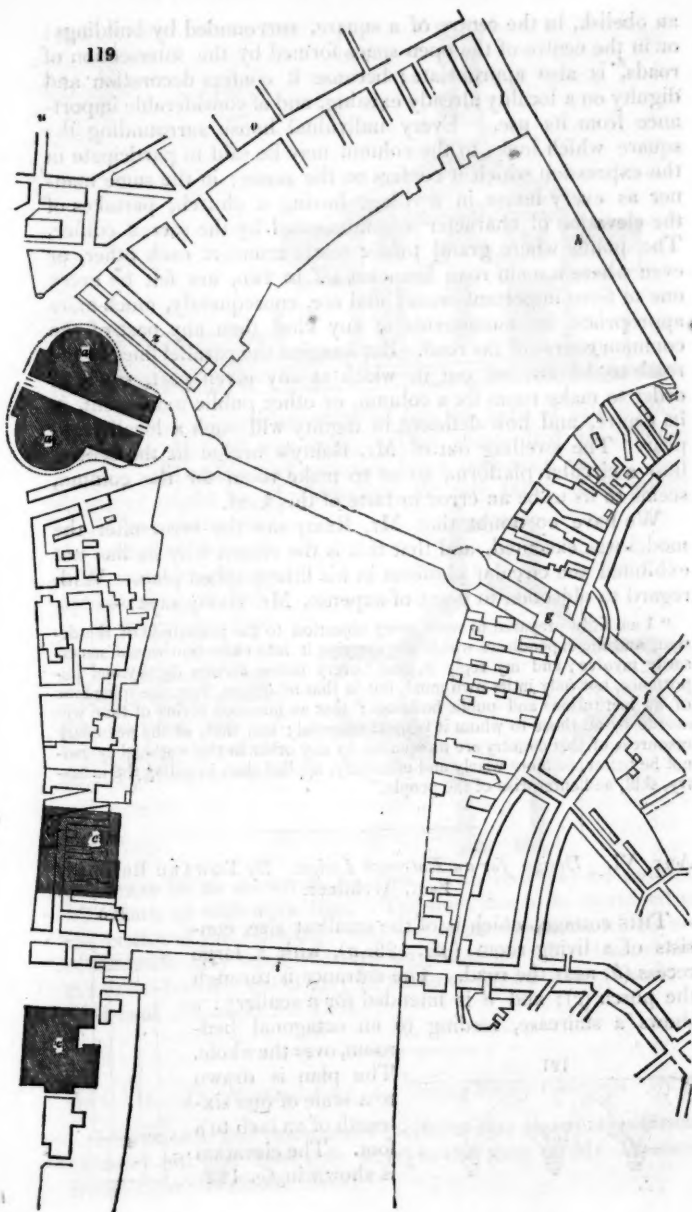
In Mr. Rainy's model, a column is shown in the centre of Trafalgar Bridge, and a triumphal arch at its southern extremity. The new road, which conducts from this new bridge to the Westminster Bridge Road, near the obelisk, terminates in a circular building, to be connected with the Dover, Brighton, and Southampton railroads, and with the proposed metropolitan circumferential railroad, which is intended to connect together all the railroads that may in future proceed from London.

The model is most beautifully executed; and the effect of the looking-glass, which represents the water of the Thames, is striking. The Houses of Parliament, and the Courts of Law, the bridge, and the triumphal arch, are of pure white *papier maché*; and the other buildings are of a yellow brick colour. The whole is placed on a platform, nearly about the height of the human eye, so as to admit of looking through the vista formed by the arched entrances to the Houses of Parliament at one end of the model, and through the triumphal arch at the other.

The design, notwithstanding its grandeur and beauty, will be considered by some to be impracticable with reference to expense; and by others, as unadvisable, in some respects, in point of taste. The bridge across the Thames would necessarily be very costly; and, considering its proximity to the bridges of Westminster and Waterloo, is, perhaps, hardly required for the public convenience. However, our objections to the bridge are less on account of the expense, than from its being divided into two parts, joined by a circular platform in the centre, formed for the obvious purpose of receiving the grand monumental pillar, which, in the model, is placed there. We object to a column so placed, on the principle that every ornament ought to appear to arise out of something essentially useful; or, at all events, to arise out of something in the situation important in itself, independently altogether of the ornament. Thus, the facings and other ornaments to doors and windows are particularly appropriate, because they decorate openings which are essential to the use of the building to which they belong. A column, or



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an obelisk, in the centre of a square, surrounded by buildings; or in the centre of the open space formed by the intersection of roads, is also appropriate; because it confers decoration and dignity on a locality already existing, and of considerable importance from its use. Every individual house surrounding the square which looks to the column may be said to participate in the expression which it confers on the scene; in the same manner as every house in a village having a church, partakes of the elevation of character communicated by the sacred edifice. The points where grand public roads intersect each other, or even where a main road branches off in two, are felt by every one to form important areas; and are, consequently, much more appropriate for monuments of any kind than any part of the common course of the road. But imagine the parallel lines of the road to be swelled out in width at any given part, solely in order to make room for a column, or other public monument, in its centre, and how deficient in dignity will such a locality appear. The swelling out of Mr. Rainy's bridge in the centre, into a circular platform, so as to make room for the column, seems to us to be an error in taste of this kind.

We have no doubt that Mr. Rainy saw the error after the model was executed, and that this is the reason why he has not exhibited the circular platform in his lithographed plan. With regard to objection in point of expense, Mr. Rainy says:—

"I am fully prepared to meet every objection to the magnitude of the design, and the expenditure which the carrying it into execution would necessarily involve; and my reply is, that 'every nation derives dignity and importance, not only in its own mind, but in that of others, from the splendour of its institutions and public buildings;' that an immense saving of time will accrue to all those to whom it is most essential; and that, as the pecuniary resources of this country are unequalled by any other in the world, they cannot be better, or more wisely and efficiently, applied than in aiding the industry, skill, and enterprise of the people."

ART. VI. *Design for an Entrance Lodge.* By EDWARD BRIGDEN, Esq., Architect.

THIS cottage, which is of the smallest size, consists of a living-room (*fig. 123. a*), with a large recess (*b*) next the road. The entrance is through the porch (*c*); and *d* is intended for a scullery: *e* shows a staircase, leading to an octagonal bedroom, over the whole.

The plan is drawn to a scale of one sixteenth of an inch to a foot. The elevation is shown in *fig. 122*.

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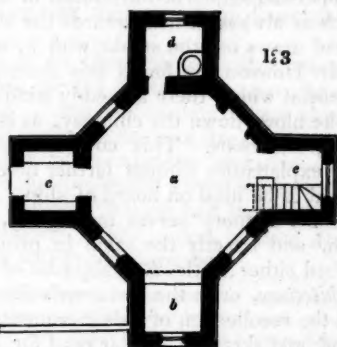
121



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The most appropriate material for the walls of this cottage would be flint or rag-stone. This stone, laid in random courses, and neatly tuck-pointed, has a very good effect. The dressings might be of Yorkshire, or any other stone which would harmonise with the colour of the wall. The same might be used for the gate piers; or, if magnesian limestone could be obtained in sufficiently large blocks, it would answer the purpose well (it being properly polished). The form of these

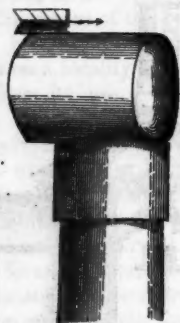


piers may be as shown in *fig. 120*. The roof may be covered with slate, or with stone tiles. The flues should be conveyed to the centre of the building; and the chimney-stacks, which are ornamental, may be of Austin's patent stone. *Fig. 121*. shows the eaves-boards, which may be made of fir, on a larger scale.

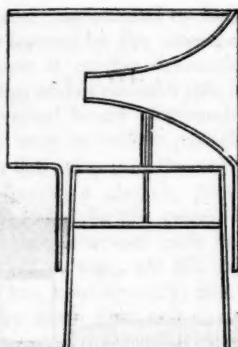
*Bristol, November 20. 1835.*

**ART. VII. *The Nautical Cowl, for curing smoky Chimneys.* By R.**

I HAVE seen and examined a model of this apparently efficient chimney-pot and cowl (*fig. 124.*) in the shop of Mr. Dowson, ironmonger, Welbeck Street.



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Mr. Dowson has manufactured and used this description of cowl for the cure of smoky chimneys with perfect success, and has found it to answer in situations where every other description of chimney-pot has failed. Its closed top prevents the downward draft: but the chief merit of the invention is the funnel, or trumpet-shaped, form introduced in the cowl; the broad end of which is always turned towards the wind, which passes through it, and draws out the smoke with it, with much rapidity.

Mr. Dowson has found this description of cowl particularly beneficial where there are eddy winds; and in cases where the smoke blows down the chimney, as is frequently the case in exposed situations. This cowl (the sketches of which will be fully explanatory without farther description) was originally intended to be used on board of ship.

If my memory serves me rightly, a cowl similar to this in form, and exactly the same in principle, was figured and described either in the *Encyclopædia of Cottage, Farm, and Villa Architecture*, or in the *Gardener's Magazine*, a few years back; and the recollection of this circumstance induced me to recommend and sketch a similar cowl for the cure of a smoky chimney at Somerset House, six weeks before I had seen Mr. Dowson's model. *Bayswater, March 4. 1836.*

MR. DOWSON'S cowl certainly promises to be more effectual than many others which are now in use; but it has the disadvantage, in point of taste, in being less architectural than some that have been figured in this Magazine. Among the commonplace brick houses, and deformed stacks of chimneys, of the crowded parts of London, the form of a cowl is of less consequence; but its want of architectural expression is a great objection, when it is applied to a handsome building in a town, or to any building whatever in the country. We wish some plan were devised by which every flue should terminate in some contrivance which should effectually prevent the return of the smoke, without waiting to see whether such a contrivance were necessary or not. This contrivance should be introduced in building the flue; and should be included in, and concealed by, the masonry. There would then be no complaints of smoky chimneys; and all chimney-shafts and terminations would, or might, be made highly architectural. — *Cond.*



REVIEWS.

ART. I. *An Historical Essay on Architecture.* By the late Thomas Hope. Illustrated from drawings made by him in Italy and Germany. Royal 8vo, 2d edition. London, 1835.

(Continued from p. 226.)

CHAP. XIX. *Sepulchral Architecture.* The real ancient sarcophagus was made to imitate a house in its general outline, in allusion to its being man's last dwelling here below. Even the smaller cinerary urns were made in that shape. At Ravenna are many tombs of a form quite peculiar; viz. that of a large coffer, with a convex top, or lid, supposed to be in imitation of a style then prevailing at Constantinople, and still to be found in Turkish cemeteries.

Chap. xx. *Early Style of Architecture on this Side of the Alps, derived from Italy.* The Roman architecture spread with the Roman religion; and the same missionaries from Rome who taught the Pagans the Christian faith brought with them builders or architects for directing the erection of churches by their converts.

Chap. xxi. *Investigation of the Circumstances which, towards the End of the Tenth Century, affected Architecture generally and extensively throughout Europe.* These circumstances were chiefly the formation of associations, under the name of free corporations or guilds. These bodies, in order to enjoy the exclusive exercise of their profession, made that profession a mystery, or craft; so that every description of industry and art had its particular craft, or corporation. Architects, at this period, became associated under the style of free and accepted masons.

"Those Italian corporations of builders, whose services ceased to be necessary in the countries where they had arisen, now began to look abroad towards those northern climes, for that employment which they no longer found at home: and a certain number united, and formed themselves into a single greater association, or fraternity, which proposed to seek for occupation beyond its native land; and in any ruder foreign region, however remote, where new religious edifices, and skilful artists to erect them, were wanted, to offer their services, and bend their steps to undertake the work.

"These corporations, no longer destined to exercise their profession in any single country, but in whatever regions, most distant from each other, might require their services; seeking a monopoly, as it were, over the whole face of Christendom; required an authority, a protection, an exclusive privilege, a prohibition to all such as were not members of their body: even the very natives of the countries whither they went as mere strangers, with the intent of wresting all the employment out of the native hands; which no single temporal sovereign could give them, out of his own dominions, or would give them within these. This they could only obtain in the different parts of Europe that acknowledged the religious supremacy of the Pope, from that head of the whole Latin Church. In countries that embraced the Latin creed, or harboured its monastic orders, and thus became religious vassals of

the Pope, and professed allegiance to him, the erection of new churches and monasteries was in a manner to raise new estates to the Pope himself.

"The masons could be regarded only as different troops of labourers working in the cause of the Pope, as much as the missionaries who were sent before to collect business for them; and thus they obtained the requisite powers, probably, soon after Charlemagne had put an end to the kingdom of Lombardy, and the fears of the Popes from that quarter, by annexing those dominions to his empire. They were fraught with papal bulls, or diplomas, not only confirming the corporate powers given to them by their own native sovereign, on their own native soil, but granting to them, in every other foreign country which they might visit for purposes connected with their association, where the Latin creed was avowed, and the supremacy of its spiritual head acknowledged, the right of holding, directly and solely under the Pope alone, entire exemption from all local laws and statutes, edicts of the sovereign, or municipal regulations, whether with regard to the force of labour, or any other, binding upon the native subjects: they acquired the power, not only themselves to fix the price of their labour, but to regulate whatever else might appertain to their own internal government, exclusively in their own general chapters; prohibiting all native artists not admitted into their society from entering with it into any sort of competition, and all native sovereigns from supporting their subjects in such rebellion against the church, and commanding all such temporal subjects to respect these credentials, and to obey these mandates, under pain of excommunication; the whole ending in a justification or sanction of the arbitrary proceedings, by the ancient example of Hiram, King of Tyre, when he sent architects to King Solomon, to build his temple.

(To be continued.)

ART. III. 1. *A Collection of the most approved Examples of Doorways, from Ancient Buildings in Greece and Italy, expressly measured and delineated for this Work; preceded by an Essay on Usages of the Ancients respecting Doorways; a new Translation of the Chapter of Vitruvius on the Subject, with the original Text, taken from an ancient and valuable MS. in the British Museum; and copious Descriptions of the Plates.* By Thomas Leverton Donaldson, Architect, Member of the Academy of St. Luke at Rome; Corresponding Member of the Academies of Fine Arts at Venice and Milan, and Academic Professor of the First Class of the Academy at Florence; Author of the Folio Volume on Pompeii, Contributor to the Supplementary Volume of the Antiquities of Athens, &c. 4to, 47 pages of letterpress, and 25 plates. London, 1833.

2. *A Collection of the most approved Examples of Doorways, from Modern Buildings in Italy and Sicily, expressly measured and delineated for this Work; preceded by a Sketch of the History of Italian Architecture from its Revival to the Time of Palladio.* By Thomas Leverton Donaldson, Esq., Architect; Honorary Secretary of the Institute of British Architects; Corresponding Member in the Class of the Fine Arts of the Institute of France; Member of the Société libre des Beaux Arts at Paris; of the Academies of Fine Arts at Rome, Venice, Milan, Florence, and of the Archæological Institute of Rome; Contributor to the Supplementary Volume of the Antiquities of Athens; Author of the folio Work on Pompeii,

and of various other Works. 4to, 22 pages of letterpress, and 30 plates. London, 1836.

THESE are most learned and elaborate volumes, and indicate in their author a mind thoroughly imbued at once with a knowledge and a love of his art. If we had not the evidence of Mr. Donaldson's publications in proof of this conclusion, we might point to the high honours which have been conferred upon him by foreign societies, and more especially by the Institute of France; and to the circumstance of his having been appointed the Honorary Secretary of the Institute of British Architects.

Though we do not anticipate much direct influence from the study of the classical remains of antiquity on modern architecture, yet we are decidedly of opinion, that every artist ought, as far as he can, to make himself acquainted with all that has been done in his art. The great misfortune is, that this kind of knowledge has, hitherto at least, had the effect of contracting the mind, rather than of enlarging it; and of leading the artist to rely rather on precedent, than on his own genius. Hence the much greater number of bigots that we have in architecture, than of men of original powers of mind. Architecture, as an art of utility, must necessarily vary with the degree of civilisation that the country in which it is to be practised has attained; and, as buildings ought exteriorly to be expressive of the purpose to which their interior is to be applied, it follows, from the extreme difference that exists between ancient and modern habits and manners, public as well as private, that but in few instances fac-simile imitations of the edifices of antiquity can be admissible in modern times. The man of genius, as well as the man of mediocrity, will alike have his stock of ideas increased by the study of the remains of antiquity: but while to the one they will form materials which his own talents will amalgamate so as to produce entirely new combinations; the other, whose mind is not sufficiently powerful and comprehensive to make what he learns his own, and who can only copy what he sees, will derive no other advantage than that of having the number of his precedents increased. He will still be an idolator, but with a greater number of false gods. But whichever way the study of antiquity operates, the more this study is extended among architects the better; because, by the results being rendered more decided and conspicuous, the value of the study will be more correctly ascertained. In this view, therefore, independently of every other, we cordially hail the appearance of Mr. Donaldson's volumes, as embodying all that has been done by the Greeks, Romans, and Italians, on the important subject of doors. We shall now glance at the letterpress and the plates of the first volume, and defer our notice of the second till our succeeding Number.

In the preface to the volume published in 1833, the author

observes, that "Doorways are so material a feature in every edifice, so much may the majesty and importance of public buildings, and the beauty and convenience of private dwellings, be improved or deteriorated by the judicious or inelegant arrangement of the door, that it is to be hoped these will be considered sufficient reasons for the attention which it is proposed to bestow upon the subject. If from the mouth the human countenance derives beauty and expression, so does a façade become appropriate and graceful from the proper allocation of the door; the primary object, to which every other is subordinate. A strong argument is, also, to be derived from the intrinsic merits of the doors themselves, which, as the work will prove, concentrated almost every attraction of architecture, and possessed so many beauties in themselves, as to increase our admiration for the inexhaustible resources of the ancients."

In order more completely to illustrate the subject, a chapter is given on the customs and usages of the ancients, as connected with doorways; a second contains the text of Vitruvius on the same subject, with a translation and comments; and the third describes the plates.

Chap. I. *Usages of the Ancients as connected with Doorways.* The ancients supposed Janus to preside over doors; and hence the word Janua, a gate. When a temple was dedicated, the priest grasped the door-post with his hand. The sill of the door was held in particular reverence by the pagans, and was frequently kissed by those entering or departing. It was considered unlucky to tread with the left foot upon the sill; and hence Vitruvius limits the number of steps to the door of a temple or house in such a manner, that those who enter should tread on the sill with the right foot. To the doors of both public and private buildings, arms, spoils, and military rewards were sometimes affixed. Crowns and festoons of flowers were suspended both from the doors of public and private buildings in times of public or private festivity or grief. The Athenians marked the presence of death in a dwelling by putting before the door a lustral vase full of water. The Romans indicated the presence of a corpse in a house by placing a branch of cypress at the door; and visions and hobgoblins were supposed to be kept away by a nail being taken away from the sepulchres, and driven into the door-post, or sill. A similar prejudice exists in Britain, and, we believe, in some parts of the Continent, respecting the efficacy of an old horseshoe. The Jews still stain the lintel and two side-posts of the door with blood sprinkled on them with a bunch of hyssop, during the Passover, agreeably to the precept in Exodus, chap. xii. The Greeks anciently opened their doors outwards towards the street; but the Romans opened them inwards. On the doors, jambs, and lintels, both of the Greeks and Romans, words and sentences were frequently inscribed,

describing the nature of the place, the pursuits of the occupier, or impressing some maxim on the mind of the beholder; hence the well-known and often quoted line: —

“Lasciate ogni speranza, voi ch' entrate.”

Leave every hope, ye who enter here.

The care of the door was, among the Greeks and Romans, confided to a slave, who was summoned to open it by striking the door with a knocker, as in modern times. The duties of this slave, or janitor, as he was called, also extended to keeping up the sacred fires and lamps before the images; and he was generally attended by a dog or two, to assist in guarding the door. A dog was painted on the wall, with the words “*Cave canem*” (Beware of the dog) inscribed beneath; a practice to which the reader will be in no difficulty of finding a parallel in modern times in the suburbs of great towns, not as a substitute for a porter, but to protect gardens and orchards. Homer describes the gardens of Alcinoüs as having folding doors, and two rows of stately dogs, sculptured in gold and silver, standing on each side as guards. “Some writers suppose that the Greeks derived many of their customs from the Egyptians; and this opinion seems to acquire force from a practice of that people similar to the one just noticed, many of their temples being approached through long avenues of sphinxes, placed there as guardians of the entrance leading to these superb fanes.”

“But, cautious as were the ancients to protect their threshold, by every possible precaution, from the depredation of midnight robbers, or the impertinent intrusion of unwelcome visitors, they were no less anxious to receive their friends and relations with every demonstration of welcome. The hospitable salutation of *Salve*, inscribed on the wall, traced in mosaic on the sill itself, or worked on the pavement immediately within the porch, offered a propitious omen to those whom they held in particular regard. Frequent instances of this custom occur in the houses of Pompeii; a city rich in these memorials of the domestic habits of the ancients, and affording the antiquary a fruitful source, from which he may derive a greater intimacy with the common usages of life, and a greater insight into the customs of the ancients recorded in their writings, than in any other remains of antiquity.

“The most unpretending decorations to the door prevailed during the earliest periods of Grecian and Roman simplicity of manners. The plainest arrangement of the posts, or, at most, two antæ, executed in the common wood or stone of the country, was all that the citizen, most distinguished for his wealth, dared assume. A regard for the primitive habits of his countrymen, a respect for the temples of the gods, forbade his aiming at a

greater distinction above his fellow-citizens, by vying in splendour of arrangements, or costliness of material, with the sacred edifices. These feelings, however, soon yielded to the influence of the introduction of eastern magnificence, and the vast wealth accumulated by the prætors of the several provinces. Lepidus is stated, not without reproach, to have been the first who introduced dressings of Numidian marble in his doorway; and Pliny (l. xxxix. c. 3.) mentions Camillus, as having been subject to the severe animadversion of the censor Sp. Corvilius, for having bronze jambs to his porch." (p. 7.)

The doors of temples were generally constructed of the same material as the temple; but sometimes of more costly articles. No bounds were set to the enrichment of doorways by metals, and by painted and sculptured ornaments. "A minute examination of the doors to the Temple of Minerva and the Propylea in the Acropolis at Athens, and to the Sicilian temples, left no doubt upon the mind of the author, that they were decorated with metal jambs of the most precious materials, and, doubtless, of the most exquisite workmanship. It is impossible to omit noticing the stupendous doors, given in the work of R. Wood, and which remain among the gigantic ruins of Balbec and the sandy plains of Palmyra: not that they can be cited for their graceful proportions, or purity of style. They evidently belong to that period of art, during the reign of the Antonines, when architecture sought its attractions in novelty and profuse decoration, rather than in proportion and chaste ornament. Still, their overpowering size, having lintels of a single block, of more than 20 ft. span, and antepagments of twice that length, the dazzling accumulation of enrichment, and multiplicity of the parts, bewilder the spectator, and leave on his mind a painful impression of extravagance. All these doors are of the Corinthian order, with very broad architraves, consoles, and cornices, crowded with every member of the order: hardly a single fascia is left devoid of ornament; and the frieze is generally filled with a rich and flowing scroll: thus the eye, fatigued with such profusion, seeks in vain for contrast or repose. The door at Spoleti, illustrated by Serlio, and those given by Pococke and Tournefort, can only be alluded to as proving the accumulation of ornament, to the exclusion of good taste, which the ancients bestowed upon their doors during the middle empire." (p. 7, 8.)

Having thus noticed the fixed dressings of doors, Mr. Donaldson next proceeds to consider the inner part, which opened, and which the Romans called "*fores*" and "*valvæ*;" the latter being those that consisted of two or more leaves. It is uncertain whether the Romans had half, or dwarf, doors, such as are common in many cottages in Britain, more especially in Scotland; but it is very probable they had, as, in Mr. Donaldson's



*Pompeii*, vol. ii. p. 24., a door is described as 3 ft. high; and the utility of such doors in shops and ordinary buildings, by excluding animals and children, and yet admitting air and light, must have been felt, at all periods, so strongly, as to have led to their early adoption. Cicero complains of the sumptuosity of Verres, in having his doors highly finished with gold and ivory.

The hinges of the oldest doors were made of wood, elm being considered the best; and, when a person wished to enter a door unheard, he took the precaution of previously throwing water upon the wooden hinges, which prevented their creaking. Hinges were also made of brass; and those of the hanging leaf turned upon a pivot at top and bottom; the pivot being inserted in the ends of the hanging stile. Hinges which connected leaves, folding back on each other, were formed of flat plates, like the strap hinges of the present day.

It is uncertain when keys were first used. In Homer's time, cords, knotted, and "closed with Circæan art," were the only modes of securing treasure. A proof of the esteem in which the ancients held the making of knots, not easily unfastened, may be adduced from the Gordian knot, so famous in antiquity.

Ulysses is represented, in the *Odyssey*, Book viii., as securing the valuable presents of Alcinoüs and his queen merely by a cord intricately knotted. "This, of course, was soon found to be a very insufficient protection; and, therefore, a wooden bar was adopted inside the doors of houses, to which it was attached by an iron latch, fastened or removed by a key adapted to it. This key was easily applied from within; but, in order to get at it from without, a large hole was made in the door, allowing the introduction of the hand, so as to reach the latch, and apply the key." (p. 10.)

"The lock, called the Lacedæmonian, much celebrated by ancient writers, was invented subsequently: it was especially fitted for the inner chambers of houses; the bar fastenings continuing to be employed for closing the outer doors of dwellings, and the entrance gates to cities. The Lacedæmonian lock did not require a hole to be made in the door, for it consisted of a bolt placed in that side of the entrance-door which opened, and on the inside of a chamber door. When a person, who was outside, wished to enter, it was necessary for him to insert the key in a little hole, and so to raise the bolt; and, in time, this species of fastening was improved by the insertion of the bolt in an iron frame, or rim, permanently attached to the door by a chain, and fastening the door by the insertion of the hasp, through the eye of which was forced the bolt inside the lock, by applying the key. Hence Varro observes: 'Nec satis reserare ab sera dictum, id est aperire. Hinc etiam seræ quibus remotis fores panduntur.' And Nonius in *Patibulum* says: 'Sera sua sponte delapsa cecidit, reclusæque subito fores admiserunt intrantem.' Thus it appears that the locks of the ancients were not of the same construction as ours, not being inserted, or morticed, into the doors; nor even attached, except by a chain, and being, in fact, mere padlocks." (p. 10.) "Lipsius, in his comments on the second book of *Tacitus*, is the first to allude to the ancient usages respecting keys; some of which he states to have had a ring the size of the little finger, for the purpose of being worn, and engraved so

as to answer the purpose of a seal." The bolts (pessuli) were generally two to each door; as in *Plautus* we find the expression, "Ostium ambobus occludere pessulis" (*Aulularia*); for which reason the ancients generally use this word in the plural number. (p. 10.)

Chapter II. contains "the original text of that part of the fourth book of Vitruvius on architecture, relating to doorways, commonly called the Sixth Chapter; taken from the Harleian Manuscript No. 2767., in the library of the British Museum, revised and compared with various other codices, and the generally received printed text, and accompanied by a translation and comments; preceded by a description of the MSS. of Vitruvius existing in the library of the British Museum, and in the libraries at Oxford; and followed by a glossary of the Greek and Latin terms, relating to doorways, used by ancient authors." A great deal of learning and research is displayed in this chapter, which will amply repay the classical reader and architectural antiquary for its perusal.

Chapter III. contains a description of the plates, which are as follows: — I. Doorway from the portico of the Caryatides, Athens. II. Doorway at Cephalædium, Sicily. III. Doorway at Pompeii. IV. Details of the two preceding doors. V. Doorway from the Trajan column, Rome. VI. and VII. Doorways from Piranesi, according to an antique inscription. VIII. From an antique alto-relievo. IX. Doorway from the portico of Eumachia, Pompeii. X. Doorway from Cephalædium, Sicily. XI. Doorway at Agrigentum, Sicily. XII. Doorway from Cephalædium, Sicily. XIII. Details of the preceding plates. XIV. Door to the tomb of Theron at Agrigentum. XV. Doorway from the Temple of Vesta, at Tivoli. XVI. Details of the two preceding doorways. XVII. Doorway to the Pantheon at Rome. XVIII. and XIX. Details of the Pantheon doorway. XX. Bronze door from the Temple of Remus, Rome. XXI. Doorway from the Temple of Hercules, at Cora. XXII. Details of the doorway to the temple at Cora. XXIII. Doorway to the tetrastyle Ionic portico, Acropolis, Athens. XXIV. and XXV. Details of the preceding doorway.

The plates are most beautifully executed; and, from the large scale to which they are drawn, and the numerous details and dimensions that accompany them, they cannot fail to be of the greatest use to every architect, builder, and carpenter.

## MISCELLANEOUS INTELLIGENCE.

### ART. I. Foreign Notices.

#### FRANCE.

*THE Count de Laplace.* — A monument has been raised to this great man at Beaumont, and placed on the site of the house where he was born. It is a building erected for the purposes of a primary school, and a hall for the Mayoralty. Two tablets of marble are inserted in the front of the building: on one it is recorded, that the corporation of Beaumont had erected this edifice to the memory of Laplace, who was born at Beaumont, the 22d of March, 1749; and died at Paris the 5th of March, 1827. On the other is inscribed the following:—

"Sous un modeste toit, ici naquit Laplace,  
Lui qui sut de Newton agrandir le compas;  
Et, s'ouvrant un sillon dans les champs de l'espace,  
Y fit encore un nouveau pas."

(*Athenæum*, December 19. 1835.)

*Improvements and Embellishments in Paris.* — The granite for the pedestal of the obelisk of Luxor has arrived, and only awaits the decrease of the waters of the Seine to be landed. It consists of seven blocks, one of which weighs 120,000 pounds. (*Paris Advertiser*, quoted in *Lit. Gaz.*, January 23. 1836.)

The Hôtel Dieu, it is said, will shortly be taken down, to carry on the beautiful line of quays which extend along each bank of the Seine. The sick will be removed to the Invalides; which establishment will be broken up, and formed into several branches, in various parts of the country, where articles of provision, &c., are cheap. (*Paris Advertiser*, quoted in *Lit. Gaz.*, January 23. 1836.)

#### NORTH AMERICA.

*A new Theatre* has just been completed at New Orleans, in size equal to Drury Lane Theatre; and was opened to the public on the 1st of December last year. — *N. P.*

*A Building for a Lyceum of Natural History* has been commenced at New York, of which plans, sections, elevations, and a specification have been sent us by our correspondent, Mr. Ross; and they will probably appear in some future Number. Very serious injury, it appears, has been done by the late fire to the Exchange, and other stone buildings, though not nearly so much so to those few that were built of brick. The stone, it will be recollected, is almost entirely calcareous, and chiefly a white or greyish marble.

### ART. II. Domestic Notices.

#### ENGLAND.

*THE Decision of the Commissioners respecting the Designs for the new Houses of Parliament, to which the Prizes were awarded.* — We are exceedingly glad to see this subject taken up in the spirited manner that it has been by the London architects. Whatever may be the result, the discussion will be sure to do good. Every one seems agreed that Mr. Barry's design is the best, though it may have faults; but the public voice seems to be equally unanimous, that there are a number of designs better deserving the second, third, and fourth premiums, than those to which they have been awarded by the commissioners. The real truth, probably, is, that the commissioners, though they had tact enough to discover that Mr. Barry's design was by far the best, yet had not leisure, or patience, to attempt the Herculean task of examining all the remaining ninety-three designs with sufficient care to form a correct estimate of their merits. In all commissions of this kind, we certainly think the assistance of professional men ought to be called in; just as lawyers are called in to give their opinion on particular points in cases of arbitration. If we only reflect for a moment on the time required to examine all the drawings now exhibited in the National Gallery, so as to form even a tolerable notion of them, much more a correct judgment of their different merits, we shall at once be able to imagine the very difficult task which the commissioners had to perform. We question even if they had the requisite room to enable them to examine all the drawings properly, so as to compare them with each other, and to decide accurately on the individual and relative merits of each, in such a manner as to enable them to select three (besides Mr. Barry's, with which, we readily allow, there could be no difficulty) out of the mass, each of which should be superior to ninety others! The task is almost superhuman! To arrive at anything at all like a satisfactory conclusion, the drawings must have been spread out at the same time; not, as in the National Gallery, at different distances from the eye, but all at the same distance, or so as to admit of being viewed at the same distance. Without having the principal ground plans and

elevations simultaneously spread out in this way, we do not see how it was possible for the most competent judges to arrive at such a decision as would even satisfy their own minds.

We do not suppose the architects will be able to induce government to reverse the decision of the commissioners; but we think they do well to agitate the subject to the utmost of their power; and, as we wish to render them every assistance in doing so that we can, we print the following resolutions; and add that a petition founded on, and embodying them, has been presented to both Houses of Parliament. From the few words of discussion which passed on that occasion, it appears that nothing can be finally determined on till Mr. Barry's estimates of the expense are produced; which is not likely to be the case during the present session.

"At a Public Meeting of the Exhibitors of the Designs for the new Houses of Parliament, held at the Thatched House Tavern, St. James's Street, June 7. 1836, C. R. Cockerell, Esq., in the chair,

The following resolutions were resolved:—

"1. That the designs of the successful competitors for the building of the Parliament Houses and offices having been exhibited, together with the other designs, during six weeks, the selection of the commissioners has not received that approbation and confirmation from the public which a commission appointed by His Majesty for this object was expected to have elicited; but, on the contrary, judging from the expression of general opinion, and of the public press, the commissioners have failed to produce that result which the just expectation of the public, and of the competing architects, who have made great efforts in furtherance of this important national work, was prepared to see realised.

"2. That the architects themselves, however ready to acknowledge the professional talents displayed by the successful competitor, cannot admit that the selection of those to whom the prizes have been awarded has been made with due regard to the merits of the others; and that they are prepared to particularise their objections.

"3. That the incompetency of the commissioners, being amateur gentlemen, unassisted by scientific knowledge or professional advice, is apparent in the selections made, and in the admission contained in their own report; and that a final judgment on so grave a subject, without scientific advice and professional knowledge, is without precedent in an enlightened country.

"4. That this meeting do therefore resolve to present an humble petition to Parliament, to be heard at the bar of the Houses, in proof of the allegations contained in the petition, praying that Parliament will recommend to His Majesty the appointment of a competent commission to revise the whole of the proceedings, in order that the competing architects may no longer suffer under an incompetent decision, nor the country be deprived of the advantages which it ought to derive from a competition in which a great portion of the architectural talent of the United Kingdom has taken part.

"5. That the architects adopt this course in consideration of what is due, in their opinion, to public justice and themselves, the profession of the arts, and to the country, in reference to a question so greatly affecting its present and future reputation.

"6. That the unanimous thanks of this meeting be given to the chairman, for his zealous aid and able conduct in the chair."

*The annual Distribution of the Prizes by the Society for the Encouragement of Arts, Manufactures, &c.,* was attended by Professor Raumer; and we give the following extract from his observations on it, because we think it is always useful to be able to know the state that we are in relatively to other nations, whether in regard to the arts of use or of ornament. "After a number of prizes for improvements and inventions in agriculture, mechanics, chemistry, &c., had been distributed, it came to the turn of the arts; and I now discovered why the female portion of the company was even larger than usual. Ladies of various ages received prizes (silver and gold medals) for original drawings and paintings. The gallant distributor took infinite pains to say something obliging to each; and these compliments were received with great applause by the male part of the audience. My curiosity was excited; and I went down from the platform, to obtain a view of the works of art hung in front of it. And what did I see? The very worst thing in our exhibitions is superior to the best here; and the little dogs, and cats, and heads, and flowers, would not have done much credit to a drawing-school. One of your drawings, dear, would have driven the whole troop of medaled ladies out of the field." (Raumer's *England*, as quoted in *Lit. Gaz.*, March 26. 1836.)

*Chantrey's Sculpture.*—In a preceding page, we gave the opinion of Professor Raumer on Buckingham Palace; and we shall now make an extract from his *England* in 1835, which has just been published, on the subject of our sculpture. We request the architectural reader to bear in mind, while perusing it, the difference which we have stated to exist in architecture, in landscape-gardening, and in every elegant art, between fac-simile, or commonplace, imitations of nature, and artistical, or poetical, imitations.

"Yesterday, after breakfasting with Mr. M., the son, we visited the studio of the celebrated sculptor, Chantrey: If I compare his works with those of his predecessors, it is impossible not to perceive (as I remarked in my letter on Westminster Abbey) an amazing advance; a return from affectation, exaggeration, and absurdity, to the simplicity of nature: to human attitudes, and to the repose which sculpture demands. But this return to nature is only the indispensable preliminary condition, and not the highest aim of art. By far the greater number of Chantrey's works are busts, or portrait statues (remarkable, as I am assured, for the perfection of the resemblance), and sepulchral monuments, generally conceived with a view to the same end. But I see in these heads merely the faithful impression and imitation of nature; not the poetical and artistical idealisation, which nobody can fail to be struck with in the great masters. Likeness portrait is, and must ever be, something one-sided, subordinate, dependent in art. Men like Lysippus, Raphael, and Titian, had the power of breaking down and obliterating the barriers which separate the real from the ideal, imitation from creation, and of purifying the given form from all dross, in the refining fire of their genius. If you compare Titian's Charles V., and Adamberger's Charles V., you will have a clear conception of what I mean, of what I looked for, and did not find. In the whole-length statues of heroes, statesmen, &c., I found, not, indeed, the defects of the last age, but a certain pervading monotony of the attitude, the station, the draperies, which made me doubt whether I might venture to conclude with certainty that the work gave the precise individuality of the man; a doubt which cannot by possibility occur to any body who looks at Rauch's *Blücher Scharnhorst*. All Chantrey's works lie on this side the line, beyond which lay the whole regions of art among the Greeks; at which beauty of form, and the ideal (in the true sense of the word), appear as the proper scope of art: the true object of the genial artist. Canova may have his defects; but he attempted to create a Paris, a Perseus, a Venus, and Graces. I do not mention the creations of the German masters. Rauch's two queens far surpass, both in conception and execution, all that I saw in that style at Chantrey's. As to works whose exclusive aim is the revelation of that beauty with which the soul of every artist should be filled, — it were idle to hope that such can ever be produced in a country where the time and thoughts of a popular artist are engrossed by commissions of a very different character." (*Raumer's England*, as quoted in *Lit. Gaz.*, March 26. 1836.)

*Railroad to India.* — Long before ten years more, I trust to see a regular communication, in 45 days, between England and India, in every month of the year, established on a permanent and well-organised footing. That the communication can be accomplished in 45 days is beyond a doubt, even allowing nine days for the several necessary stoppages. (*Mr. Waghorn, in a letter dated Alexandria, April 7., published in the Morning Chronicle of May 11.*)

*A Public Monument, in preference to a Station-House.* — A meeting was lately held in the neighbourhood of Sloane Street, to adopt proceedings to prevent the erection of a station-house on the ground forming the angle between the Great Western and Brompton roads, which is considered an eligible point for a public monument, or other ornamental work. Mr. G. Davies of Queen's Buildings, Brompton, was in the chair. The meeting was numerous and respectfully attended; and it was resolved to address Lord John Russell on the subject without delay. (*Morning Chronicle*, March 23.) This spirited conduct deserves the highest praise; and we should like to see it imitated, not only throughout the metropolis and its suburbs, but all over the country. There are many points of junction between main roads that would form fine situations for monuments to public characters, or commemorative of important events. On the top of Hampstead Hill, for example, a tower might be built; and its interior might contain busts of the principal great men who had been born within the circumference seen from the summit of the tower.



*St. James's Park.*—A new Military Chapel is being erected on the south side of St. James's Park, and near to the Military College on the same side. The principal front will be in cement. The roof, which is a queen-post, is now being prepared, and will, in the course of a few weeks, be placed on the building, and covered in. — *Tyro. Wilmington Square, May 3. 1836.*

*New Music Hall.*—A company for the establishment of a Music Hall is now being formed. The principal object the company has in view is, the erection of a building, containing a magnificent hall for musical festivals, of a size sufficient to accommodate 6000 persons, and an orchestra of 1200 performers; with concert rooms of various dimensions, and a library of music, and musical literature. A treaty has been made for the purchase of a site for the erection of the building. — *Id.*

*Burlington Hotel, Piccadilly.*—An addition to the Burlington Hotel, situated in Cork Street, Old Bond Street, Piccadilly, is now being made. It is a new building having a front as wide as the hotel. The front is to be in cement, with cornices between the stories, architrave mouldings round the windows, &c. The interior finishings are now being completed. — *Id.*

*The London Cemetery Company.*—A new company, with this title, to be incorporated by act of parliament, and having for its object the immediate formation of three cemeteries, in the northern, southern, and eastern districts of the metropolis, is being established. Stephen Geary, Esq., is the architect employed; and the capital required to carry the project into execution is 80,000*l.* — *Id.*

*The South Metropolitan Cemetery Company* is now forming. An eligible plot of ground, pleasantly situated, has been selected. The architect under whose direction the ground is to be laid out is William Tite, Esq.; and the capital required is 75,000*l.* — *Id.*

*The Sailors' House, or Brunswick Maritime Establishment,* has lately been built on the site of the late Brunswick Theatre, in Well Street, near the London Docks, and in the Grecian style of architecture, from the designs and under the superintendence of Philip Hardwick, Esq. The building is covered in, and some of the rooms are finished; the expenses of which have amounted to 2130*l.* 9*s.* 5*d.*; and for the remaining part, including composing the front, and finishing the remaining rooms, subscriptions are earnestly solicited. The length of the building is 116 ft., and the breadth 66 ft. — *Id.*

*Belgrave New Literary and Scientific Institution.*—A new building for the members of this institution is in contemplation, to be erected adjoining the Pantechicon, in Belgrave Square. The rooms the members now occupy are situated in Sloane Street, Knightsbridge. The theatre for the delivery of lectures will not hold more than from 150 to 200 persons; while the present number of members is between 200 and 300. — *Id.*

*British Museum.*—With the exception of the interior finishings, the northern side of the British Museum is completed; and when the interior of this part is finished, the temporary communication on the western side to the Elgin Marble room, &c., will be removed, and made to correspond with the eastern side. It will be a few years before the old southern front, and the buildings round the entrance court-yard are taken down; but when they are removed, and the new buildings completed, the British Museum will be one of the most elegant architectural edifices, in the Grecian style of architecture, in the metropolis. The architect to the new buildings is Sir Robert Smirke. — *Id.*

*Islington.*—A new parochial school is to be erected in the southern part of Islington, from the designs of Mr. Wright, a student of the Royal Academy, assisted by Mr. Johnson, clerk of the works to many public buildings. These gentlemen obtained a premium of 20*l.* for the best design out of one and twenty sent in. The piece of ground which has been purchased for the purpose is 80 ft. square. The school is to be in the Grecian style of architecture; and the various works, which are to cost 1500*l.*, are to be under the superintendence of Mr. C. H. Hill, architect, Islington. — *Id.*



*Southwark.* — A plain and neat iron railing has just been put up, enclosing the front of the Ladye Chapel, Southwark. — *Tyro. Wilmington Square.*

*A new Church at Bermondsey,* in the pointed style of architecture, has recently been completed. This new building is at present completely lost, being hemmed in on three sides: the only entrance is by a small porch attached to the side next the road. — *Id.*

*A new Chapel,* in the Grecian style of architecture, has just been completed: it is situated near Rochester Row, in the parish of St. Margaret, Westminster; and opposite to a row of almshouses, founded in 1708, by Mr. Emery Hill. — *Id.*

*Street Architecture.* — An excellent specimen of the Grecian style, as applied to street architecture, is being completed a little beyond Temple Bar, on the Strand side, and adjoining Messrs. Twinings' tea warehouse. — *Id.*

*Globe Insurance Office, Pall Mall.* — The Globe Insurance Office, in Pall Mall, is being rebuilt: the front is to be in imitation stone; and, when completed, it is expected to vie with the recent improvements in the same street. — *Id.*

*Cambridgeshire. Chesterton.* — A new workhouse is to be erected at Chesterton. In this instance, architects were solicited to forward designs; but only seven days were allowed for preparing them. — *Id.*

*Herefordshire.* — A new Catholic chapel, in the Grecian style of architecture, is now being erected at Hereford. — *Id.*

*Kent. Gravesend.* — The Town Hall at Gravesend is now closed, for the purpose of having certain necessary alterations and additions made to it. It is also to be generally repaired. — *Id.*

*Worcestershire. Upton upon Severn.* — A new church is being erected at Upton. The first stone was laid on the 9th of May last, by Prince George of Cambridge. — *Id.*

*Suffolk. Bury St. Edmund's.* — A lecture on historical architecture, illustrated by very many beautiful transparent drawings, was delivered in the Mechanics' Institute, by Mr. Heigham, on January 14. A correspondent informs us, that the subject was rendered by Mr. Heigham extremely interesting, and that the drawings produced an excellent effect. We observe by the newspapers, that lectures on architecture are becoming not unfrequent at Mechanics' Institutions throughout the country; a striking evidence of the progress of a taste for this art, which we are extremely glad to witness. At Liverpool, our correspondent, Mr. Picton, has lately delivered a course of lectures, which excited great interest, and of which we have received a report, as published in a Liverpool newspaper, which, when we can find room, will be well worthy of a place in this Magazine. We observe that, at some Mechanics' Institutions, lectures on Taste are occasionally given; and this we are still more happy to see than even lectures on architecture. There is scarcely any subject better calculated to humanise and refine the individual, than the study of the principles of beauty in the works of nature and art; and the different modes of expressing that beauty, by the different arts of taste, or, as they are called, fine arts. A knowledge of the principles of beauty has an immediate tendency to liberalise the mind, by freeing it from the notion, almost universally prevalent among those who have not studied the subject, that in each particular class of objects there is only one form that is truly beautiful; or, in other words, that beauty is an absolute and independent quality in objects, instead of merely a relative quality. Hence there is scarcely an object, either in nature or art, that is not beautiful when taken in connexion with some circumstance in its history, locality, or use. To give a familiar example: a man may say that an Arabian courser is a much handsomer horse than a Suffolk Punch, or a greyhound a much handsomer animal than a pig; and we will allow this to be the case, if the standard of reference is made from some beau ideal combination of lines and forms, which belongs to the higher works of nature and art; but, if we take utility as the

standard, and examine these animals relatively to their respective uses, they will be found equally beautiful, though in different ways.

*Sudbury.*—A new workhouse, from the designs and to be under the direction of Mr. John Brown, architect of Norwich, is to be immediately erected at Sudbury, and to contain 400 paupers. The various works have been contracted for.—*Tyro. Wilmington Square.*

*Surrey. Chertsey.*—A new workhouse, from the designs and under the superintendence of Sampson Kempthorne, Esq., is in course of erection at Chertsey. The various works have been put to contract.—*Id.*

*Richmond.*—A group of almshouses, in the old English style of architecture, pleasantly situated on a retired spot, and near to the town of Richmond, have recently been completed.—*Id.*

*Titchhurst.*—A new workhouse, from the designs and to be under the superintendence of Sampson Kempthorne, Esq., is to be erected at Titchhurst. The various works have also been put to contract.—*Id.*

*Sussex. Hastings.*—A company has recently been formed, entitled the "Hastings Improvement Company;" having for its object the immediate erection of a new square, with a crescent and terrace, to be built from the designs and under the superintendence of Lewis Vulliamy, Esq., architect, at Warriors' Gate, in the Valley of Gensing, Hastings.—*Id.*

*A new Road from John's Cross to Battle*, in the county of Sussex, is to be immediately proceeded with; to be under the direction of Mr. Brown, engineer.—*Id.*

### ART. III. Retrospective Criticism.

*THE Bank and the new Post-Office.*—A portion of the iron railing enclosing the circular corner of the Bank, facing Coleman Street, is to be taken down, for the purpose of obtaining a more direct line of road from Prince's Street to the new street now forming; and, as the removal of the railing will expose Sir John Soane's ornamental corner to the passengers, a forest of spikes is being placed on the stylobate between the columns, which will be a great disfigurement to the building, and render its appearance still more unsightly. The utility of the ornamental corner, or porch, as well as, on the sides, the blank windows; the drawing boards over them, breaking the architrave and frieze; with other nondescript architectural devices, I have been endeavouring for a considerable time to learn, but without success. I have always understood, that the only use of a porch was to shelter an entrance: but at this corner is no entrance; and, though there certainly is a false door, yet there is no flight of steps, or other way of ascending. You might have reached it (prior to the introduction of the spikes) by means of ladders, &c.; but, now the spikes are planted, even this cannot be accomplished. If Sir John Soane wished to make this part of the Bank ornamental, would not the introduction of a statue, or some ornament emblematical of the riches the Bank contains, have given the porch an appearance of utility, by way of shelter to the statue, or ornament? And, if a statue would not have been in character with the building, or adapted to the situation, why put a false door, with no steps or other way of getting to it?

With respect to the iron railing on the Lothbury side of the Bank, instead of removing part of it, would it not be a better plan to clear it away altogether? The general appearance of the street would be much improved by being widened; and its pretensions to uniformity would, also, be greater.

In the principal front of the new Post-Office is another instance where porticoes are introduced merely for the sake of ornament: at each end of the building is a portico having no entrance through it whatever. Taking the new Post-Office as a whole, it is a fine building, but it is much depreciated by the above-mentioned useless porticoes.—*Id. May 6. 1836.*

*Nicholson's Principles of Architecture*, 3d edition, 1827, 3 Vols. — In the third volume of this work occur some mistakes, which I have endeavoured to point out; so that, should a fourth edition of it be published, by the substitution of a few types, they might easily be corrected. If, also, any of your readers possess the work, and have not noticed the errors, a pen and ink, with a little care, will rectify them.

Page 18, Definition 16. "When the intercolumniation is three diameters of the columns, then it is called *decastyle*:" read "*diastyle*." And let the following, which has been omitted, form Definition No. 21.:—"When there are ten columns in one row, then it is called *decastyle*."

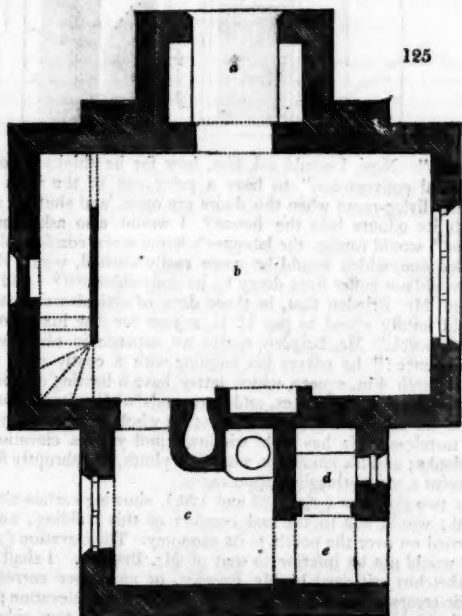
Page 25, Problem 1. "Divide the height of the frieze into eight parts; give the upper one to the capital of the triglyph, and the *three* lower for the channels, &c.:" read "the *seven* lower."

Page 28. "*Ictinus*" is stated to have been one of the architects of the Parthenon: read "*Ictinus*."

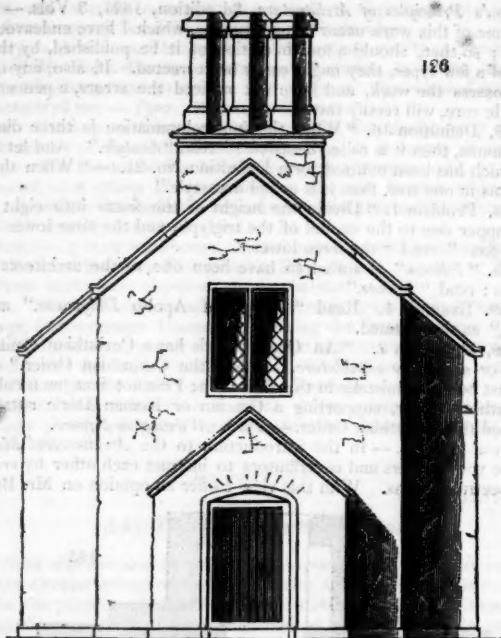
Page 89, Example 4. Read "Temple of Apollo *Ditymæus*," and not *Dedymus*," as there stated.

Page 98, Definition 2. "An Order which has a Corinthian capital, and an Ionic or any other *entablature*, is called the Corinthian Order." There surely must be some mistake in this definition: I cannot imagine a column of the Corinthian Order, supporting a Grecian or Roman Doric entablature, being called the Corinthian Order. — *Tyro. Wilmington Square.*

*Labourers' Cottages.* — In the introduction to the *Architectural Magazine*, you invite your readers and contributors to instruct each other by criticising their respective designs. With this view I offer an opinion on Mr. Brigden's



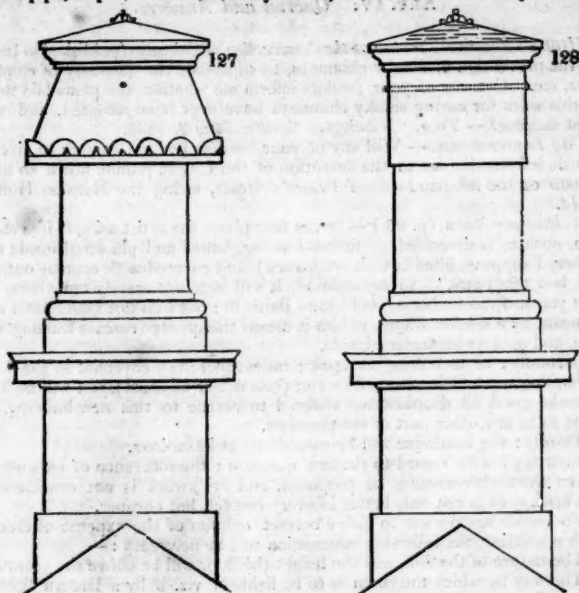
"Design for a Labourer's Cottage." (p. 120) This gentleman sets forth by stating, that "substantial convenience is what should be mainly looked at in



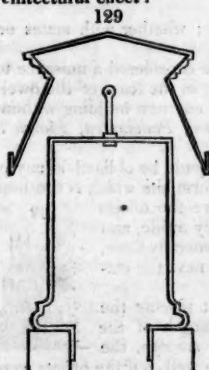
these structures." Now, I would ask him, how far he thinks it compatible with "substantial convenience" to have a privy out of the back kitchen, visible from the living-room when the doors are open, and shut up at night, to send forth its odours into the house? I would also ask him why a "wooden floor" would render the labourer's home more comfortable than a flagged or tiled one, which would be more easily washed, would dry more rapidly, and would not suffer from decay by its daily ablutions? And I would farther remind Mr. Bridgen that, in these days of agricultural distress, the labourer could hardly afford to pay 1*l.* 1*s.* a year for the luxury of having windows in his porch. Mr. Bridgen spares no expense in obtaining "substantial convenience:" he covers his building with a costly roof, and puts rafters on his porch 4 in. square, which latter have a bearing of about 4 ft.; he cogs his joists upon the plates, and surrounds with mitred margins the hearth-slabs of his cottage chamber; and yet his whole design, in my opinion, is tame and tasteless. He has eight windows, and yet his elevations show most awful blanks; and his chimneys, without a plinth, rise abruptly from their base, and present a most straggling appearance.

I send you two sketches (*figs.* 125 and 126.), showing certain alterations, which, I think, would add to the real comfort of this building; and, if the roof were carried on over the porch, to its economy. The elevation (*fig.* 126.), I think, also would not be inferior to that of Mr. Bridgen. I shall hope to have these sketches criticised by Mr. Bridgen, or any other correspondent, and have their errors pointed out. *Fig.* 126. is the front elevation; *fig.* 125. is the ground plan, in which *a* is the porch, with seats on two sides; *b*, the living-room; *c*, the scullery; *d*, the privy; and *e*, an open passage. — *A Young Architect.* Liverpool, March 3. 1836.

*Chimney-Pipe for preventing Smoke.* (Vol. II. p. 64.) — I was induced to try the pipe, or pot, recommended by T. W., for the cure of a smoky chimney;



and, as I have had it but lately put up, I ought not to give an opinion as yet, upon its merits: but my present communication is to state my dislike to its general appearance, from its being so much like a trap baited to catch birds. Would the sketches (*figs.* 127, 128, 129, and 130) which I herewith submit to you be any improvement on T. W.'s plan, as to efficiency and architectural effect?



*Fig.* 127. is a representation of one side of the pipe and cowl. In fact, both elevations may be alike; in which case, the cap must be hung with a spindle to its centre, to allow its four sides to come occasionally in contact with the sides of the pipe, when acted upon by the wind.

*Fig.* 128. may be the other elevation if only two sides are intended for the escape of smoke.

*Fig.* 129. is a vertical section through the pipe and cape, showing the manner in which the latter is suspended.

*Fig.* 130. is a lateral section through the pipe and cap, showing the spindle, &c.



Mr. Varden's plan of a chimney-pipe (Vol. II. p. 496.) is very good and simple; but it is subject to the same objection as T. W.'s plan; namely, a want of architectural effect. — *Augustine.* London, January 23. 1836.

ART. IV. *Queries and Answers.*

*HUNT'S Practical Treatise on the Construction of Chimneys* (published in 1826), for the prevention of smoky chimneys, to supersede the necessity of climbing boys, &c. Can any of your readers inform me whether the plans laid down in this work for curing smoky chimneys have ever been adopted, and with what success? — *Tyro. Wilmington Square, May 2. 1836.*

*City Improvements.* — Will any of your readers be kind enough to give me a little information as to the intention of the City in pulling down so many houses on the left-hand side of Prince's Street, facing the Mansion House? — *Id.*

*A Painting-Room.* (p. 96.) — In the first place, the artist asks, "If a structure, such as is described, of timber-framing, lathed and plastered inside (the timber, I suppose, filled in with brickwork), and covered with cement outside, will last ten years." In my opinion, it will last, not merely ten years, but fifty years, if the timber is good sound Baltic fir; but I do not understand what is meant by a double frame, unless it means the quarter carcase framing outside, and quarter battening inside.

Secondly: as to leaving in repair; unless there is a covenant in the lease exempting any building erected by you (one not at all usual), you will be liable to make good all dilapidations suffered to accrue to this new building, the same as to any other part of the premises.

Thirdly: the insurance will be considered as hazardous.

Fourthly: with regard to the last question; the difference of expense between the timber-framing, as proposed, and brickwork is not considerable; but brickwork is not only better in every respect, but cheaper.

To enable any person to give a correct opinion of the expense of erecting such a building, the following information will be necessary: —

The nature of the soil, and the height the floor will be above the ground.

The way by which the room is to be lighted; viz. if by a lantern light on the roof, or by windows in the side or end walls.

The manner in which the room is to communicate with the house.

In what way the water is to be got rid of; and if there are any drains near.

The position of the fireplace; and whether it will be necessary to carry the flue up to the top of the house, to get rid of the smoke, as this is often an expensive affair.

The manner in which the roof is to be covered; whether with slates or lead.

And, lastly, whether such a building is likely to be considered a nuisance to the neighbours; and whether there is any covenant in the lease of the dwelling-house of the artist prohibiting the erection of any new building without the landlord's consent. — *I. J. Kent. Manor Place, Paddington, March 7. 1836.*

*Wing Walls of Brick Bridges on Railways.* — I should be obliged if any of your correspondents would be kind enough to inform me which is the best

131 figure for wing walls: whether to have the offsets placed outside, as in *fig. 131.*; or partly inside, and partly outside, as in *fig. 132.*; or, as is generally done, the whole of the offsets placed inside, next the embankment, as in *fig. 133.*

The impression on my mind is, that placing the offsets outside would increase the strength of the wall; but, as the inner face would be smooth, the earth would not connect itself with the brickwork so well as if the offsets were inside. Perhaps the best figure is that with the offsets partly inside, and partly outside.





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As weight adds much to the strength of wing walls; or rather, as weight, in this case, is strength, it might be a good plan to build two walls, with the offsets on each side, and fill in the space between them with clay or concrete as in fig. 134. — *W. S. London, April, 1836*

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**ART. V. *Institute of British Architects.***

**MAY 23. 1836.** — Charles Barry, V. P., in the Chair. The minutes of the last Meeting were read. The balance in the hands of the Treasurer appeared to be 237*l.* 5*s.* 6*d.* The meeting then proceeded to the election of a Member of the Council; when George Taylor, Fellow, having been proposed and seconded, and no other Member being proposed, Mr. Taylor was declared to be duly elected as Member of the Council, to succeed Mr. Basevi.

Monsieur Karl Theodore Ottmer, Architect, of Brunswick, being present for the first time since his election, was introduced and admitted Honorary and Corresponding Member.

Read, a letter from M. le Chevalier de Remy, Perpetual Secretary to the Academy at Vienna.

Letters received by Mr. Colquhoun from the authorities in Hamburg, Lubbeck, &c.

The following donations were announced as having been received since the last Meeting: — Academy of the Fine Arts at Vienna, medal struck in honour of Count Metternich, Curator, and copy of rules and regulations; Sydney Smirke, Esq., copy of his Remarks on the Architectural History of Westminster Hall, 4*to*; impression of print of Public Paths, erected by him at Rochester; Ithiel Town, Esq., a detail of some particular services performed in America, 12*mo*; Outlines of a Plan for establishing in New York an Academy of Fine Arts, pamphlet, and various prints; M. Habershon, Esq., first part of his work on the Ancient Half-timbered Houses of England, 4*to*; Mr. B. Fowler, a pamphlet by him on the Philosophical Principles of Heat applied to Domestic Purposes; J. B. Gardiner, Fellow, fragments from the ruins of St. Helen's Priory, Bishopsgate.

J. Britton, Honorary Member, read a paper on the History and Present Condition of the Church of Stratford-upon-Avon, the Birthplace of Shakespeare, with an Account of the Repairs about to be done thereto by H. Egington, Associate, illustrated by drawings; T. L. Donaldson, Honorary Secretary, read a History of the Construction of the Portico of the Basilica at Vicenza, erected upon the design of Palladio, illustrated by drawings.

Resolved, That the best thanks of the Institute be presented to the above gentlemen for their presents, papers, and communications. Adjourned.

**June 6.** — P. F. Robinson, V. P., in the Chair. The minutes of the last Meeting were read. The balance in the hands of the treasurer was stated to be 258*l.* 10*s.* 6*d.* The following gentlemen were ballotted for, and declared to be duly elected: — As Fellow, David Mocatta, Architect, of Guildford Street, Russell Square; as Associate, W. Smith, Architect, of Cole Hill Lodge, Fulham. Thomas Lewis, Esq., having paid twenty-five guineas into the hands of the Treasurer, and having been recommended by the Council for Election, was duly elected Honorary Fellow.

The following letter was read: —

“Lincoln's Inn Fields, June 3. 1836.

“Dear Sir,

“It having been intimated to me, that some of the members of the Institute of British Architects have expressed a desire for an impression of the engraving from my portrait, painted by the late Sir Thomas Lawrence, to be hung up in

the room in which the meetings of the Institute are held, I beg to say, that I have an excellent copy of that picture, painted by Mr. John Wood, which I shall have much pleasure in placing at the disposal of the Council, if you are of opinion that it would be more satisfactory to the Members in general.

"With sincere and hearty wishes for the success of your excellent Institution, and the health and happiness of its members,

"I am, dear Sir,  
 "To T. L. Donaldson, Esq. (Signed.) "JOHN SOANE"

Resolved, That the most grateful acknowledgments of the Institute are due to Sir John Soane, for this fresh and distinguishing mark of the kind interest which he is pleased to take in the proceedings and well-being of the Institute. That a minute to this effect be communicated to Sir John Soane, signed by the members of the Council, and that his lordship the President be respectfully requested to accompany this vote of thanks with a letter, expressive of the feelings of the members on this most gratifying occasion.

The following donations were announced as having been also received since the last Meeting:—Henry Rhodes, Fellow, copy of the Laws and Regulations of the Academy of Fine Arts in New Spain, 4to, Mexico; J. B. Gardiner, Fellow, specimen of Purbec marble; Frazer's Literary Chronicle, from the proprietors. Resolved, That the thanks of the Institute be presented to the gentlemen above named.

A letter was read from Signor G. Borsato of Venice, acknowledging the honour of his election as Honorary and Corresponding Member; containing, also, a list of the MSS. of Vitruvius, contained in the Library of St. Mark, Venice.

T. L. Donaldson, Honorary Secretary, explained the means lately employed for placing the statue of Napoleon upon the Colonne Vendôme, Paris. This operation was one of considerable difficulty. It is true that, as a statue had previously been placed on this column, and had been removed, M. Lepère, the architect charged with the task of erecting the present statue, had precedents to resort to; but, unfortunately, they were such as were of no use to him. When the first statue was placed in its elevated situation, the workmen availed themselves of the scaffolding already fixed firmly in the ground for erecting the column, and, of course, found scarcely any difficulty; and the apparatus which was used for taking down the statue was inapplicable to the raising another in its place. M. Lepère was therefore obliged to contrive a plan for himself, which he adopted with great success; and which has the rare merit of being extremely simple, at the same time that it displays an admirable combination of theoretical knowledge with practical experience.

This plan consisted of a scaffolding, on which was placed the crab destined to raise the statue; and which had for its basis the front wall of the column; and for its point of resistance the whole weight of the cupola, which was nearly 27,000 kilogrammes. The weight of the statue, crab, cable, &c., was about 7000 kilogrammes; so that an immense power was given to the long arm of the lever. The details could not be understood without cuts, but we shall probably give them, with these, in a future number.

The statue, which was modelled by M. Seure, sculptor, was cast at Roule, by M. Crozatier. Its height is 11 ft. French (about 12 ft. English) from the top of the hat to the plinth; and the plinth is 9 in. French more. The statue is fixed on the column by strong iron pins, which are soldered deeply into bronzes, placed for that purpose on the capital of the column.

John Landseer, Esq., read a paper containing observations upon the era of the erection of the pyramids, and on the reasons why they are not sculptured with hieroglyphics.

After resolving that the best thanks of the members were due to Mr. Landseer for this learned and interesting treatise, the Meeting adjourned.